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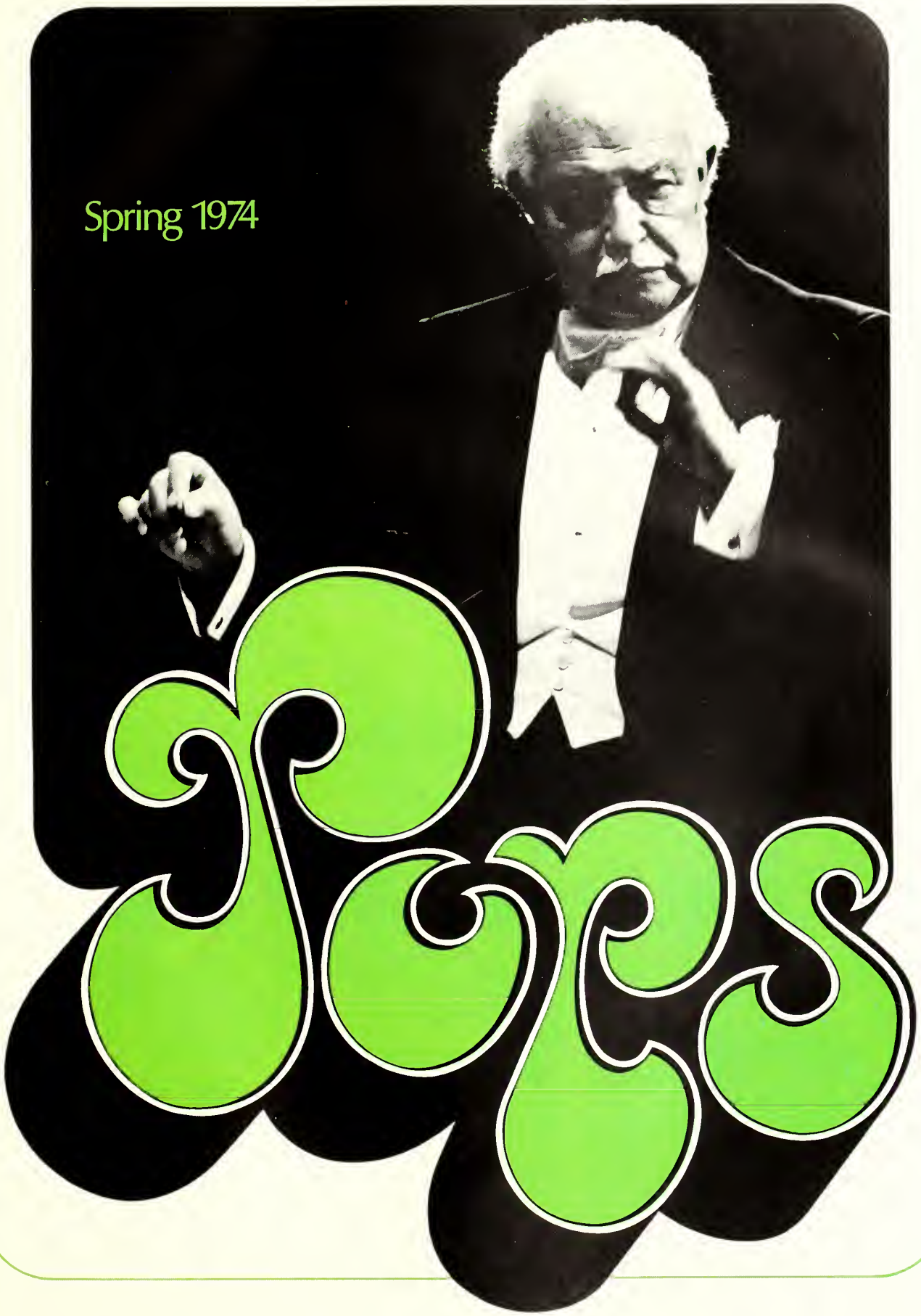
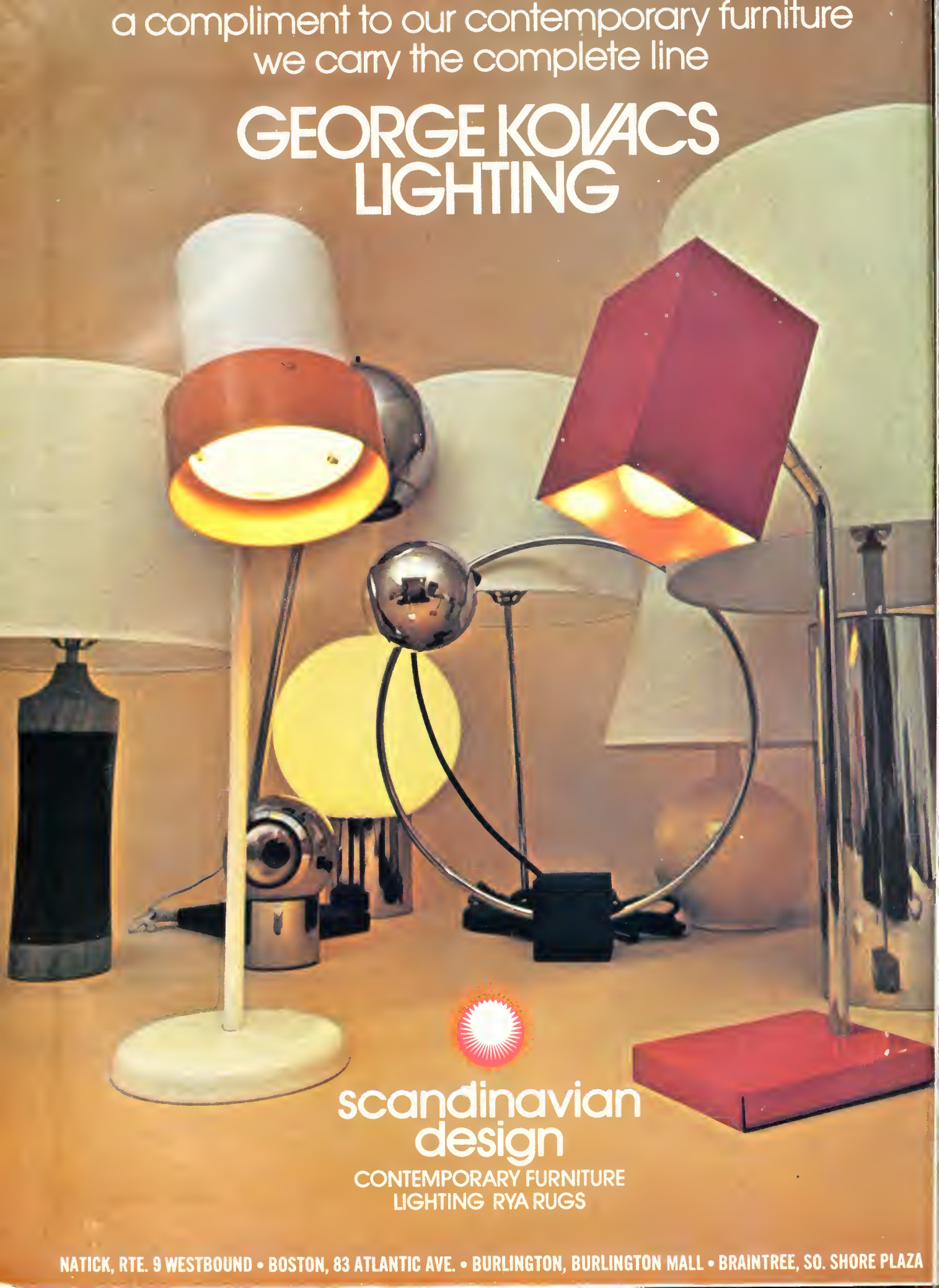


ARTHUR FIEDLER · Conductor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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-NINTH SEASON 1974

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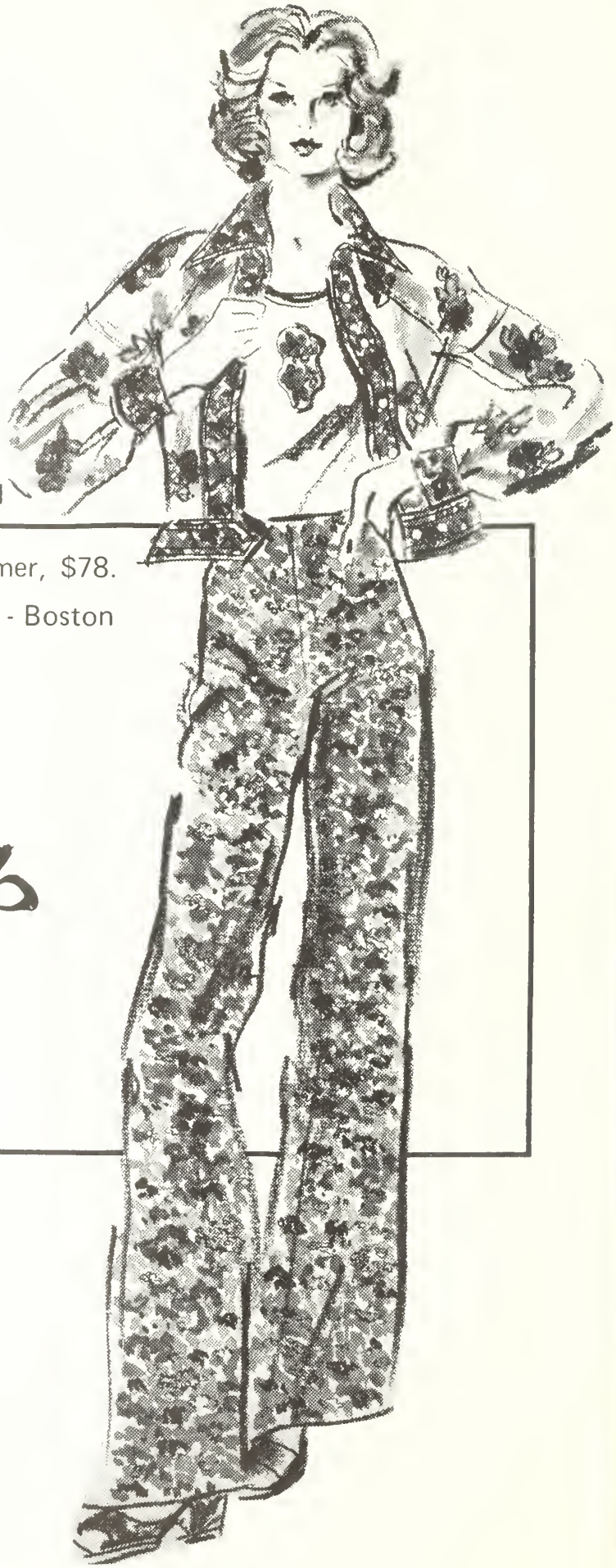
SYMPHONY HALL BOSTON MASSACHUSETTS



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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-NINTH SEASON 1974

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UNCLE ART WANTS YOU

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Arthur Fiedler and the Boston Pops perform, on records, the most popular songs of the '20s, the '30s, the '40s, the '50s, the '60s, the '70s. For each decade there are two "Greatest Hits" albums. Enjoy the years with Uncle Art.

RCA Records and Tapes

ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

Evening At Pops with Julia Child

The Reel Thing

Arthur Fiedler Superstar

Fancy-free Fiedler
Anywhere his questing musical imagination takes him, that's where Arthur Fiedler takes the Boston Pops. From movie themes to Julia Child, from Simon to "Superstar".

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What the World Needs Now
The Burt Bacharach / Hal David Songbook

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Boston Pops Orchestra
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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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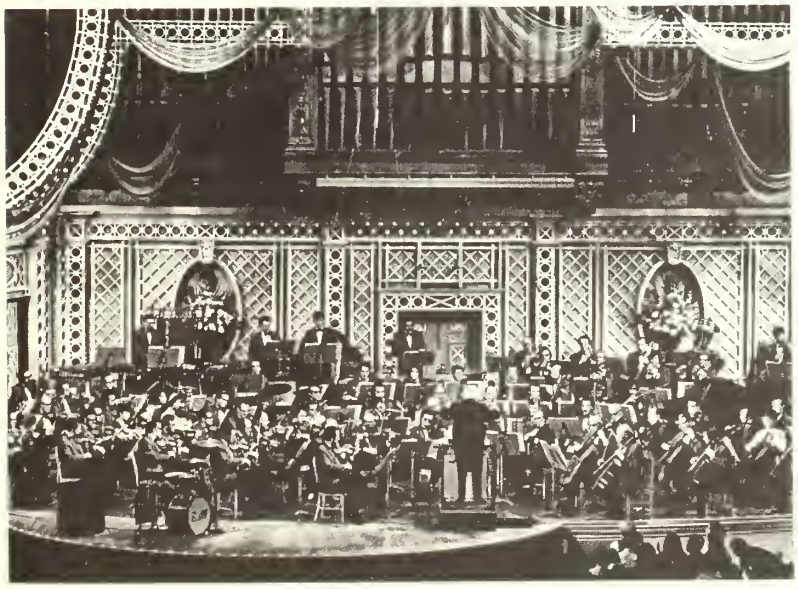
THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a series in each year since.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. In 1972 the Pops Orchestra made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-nine years old this year, the Boston Symphony ninety-three, and Arthur Fiedler, incredibly, is seventy-nine. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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In response to the requests of numerous patrons, the management has decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking will be permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins
Jerome Rosen
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
Ann Hobson

guitar
Robert Karol

piano
Ralph Jenkins

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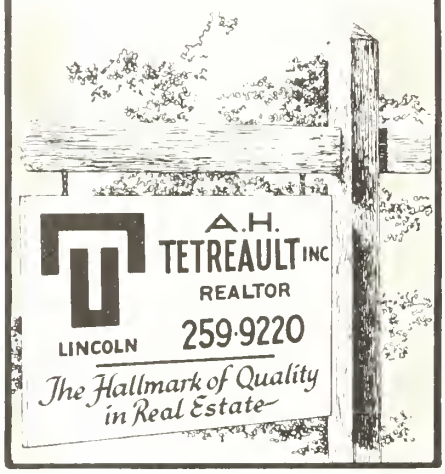

Quick... name one famous Alaskan artist.

For centuries, the artists and artisans of the Far North worked in anonymity, and their work was scattered over the globe by explorers. Now, for the first time, there will be a major showing of art from the four Alaskan cultures, gathered from collections all over the world.

The Far North: 2000 years of Eskimo and Indian Art
March 6 through May 26
Museum of Fine Arts, Boston

Monday April 29 1974

TONIGHT'S SOLOIST

JAMES FIELDS was born in 1948 in Los Angeles, California. He began his training with Mme Ethel Leginska and Victor Aller. At the Curtis Institute of Music he studied piano with Rudolf Serkin and Mieczyslaw Horszowski, and composition with Mario Castelnuovo-Tedesco. A recipient of the National Young Musicians Foundation Debut Grant, James Fields was first place winner of the Oakland Symphony Young Artists' Competition. In 1971 he was a finalist in the Leventritt International Competition. Since that time, Mr Fields has made concert tours in both the United States and Europe. He has performed with the San Francisco Symphony, the Los Angeles Philharmonic, the Seattle Symphony and the Philadelphia Orchestra. He records with RCA Records and is currently teaching at Occidental College in Los Angeles.

The cover photograph of Arthur Fiedler is by William Shisler.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

OPENING NIGHT OF THE EIGHTY-NINTH SEASON

Monday Evening April 29 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Pomp and Circumstance, March No. 1 in D major	*Elgar*
Overture, 'The Roman Carnival'	*Berlioz*
†*Clair de lune	*Debussy*
*Finlandia, Tone Poem	*Sibelius*

Piano Concerto No. 2 in G minor op. 22 — *Saint-Saëns*

Andante sostenuto
Allegro scherzando
Presto

JAMES FIELDS

---

*Selection from 'South Pacific' — *Rodgers*

I'm Gonna Wash That Man Right Outa My Hair – Bali H'ai – Happy Talk – Some Enchanted Evening – I'm in Love with a Wonderful Guy

This year commemorates the 25th Anniversary of the Broadway opening of 'South Pacific'

Two Hits of the 70's

Love's Theme	*White*
The Way We Were	*Hamlisch*

*Mame — *Herman*

James Fields plays the Steinway piano

Among those present: *French Library of Boston; Faulkner Hospital; Chapel Hill — Chauncy Hall School; N.E. Home for Little Wanderers; Topsfield-Boxford Rotary Club; Salem State College — Junior Class; New Hampshire College*

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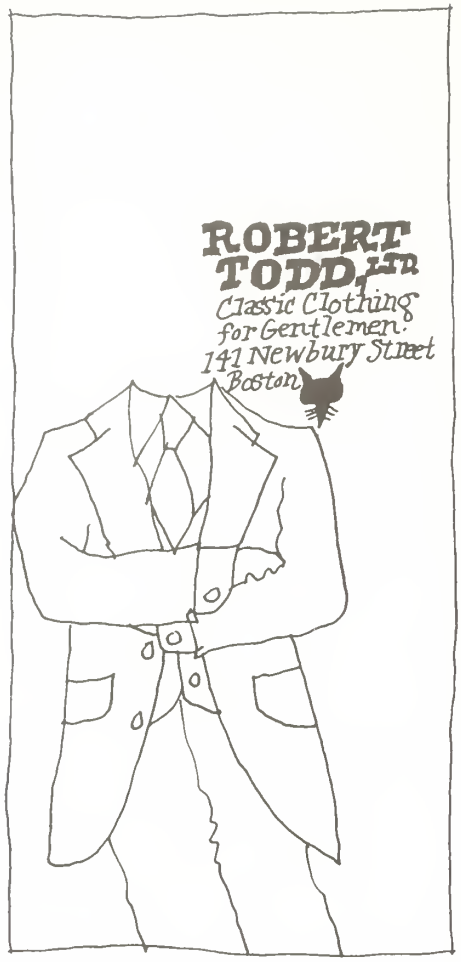

Tuesday April 30 1974

TONIGHT'S SOLOISTS

THE CARPENTERS are the remarkable brother and sister team who in their brief four-year career have won fourteen gold records and three Grammy Awards. Richard and Karen Carpenter, at ages 27 and 24 respectively, have established themselves as one of the most refreshing, young, talented musical teams in the popular field today. Their musical career began in New Haven, where Richard began playing the piano at age twelve and at sixteen was studying classical piano at Yale. Karen became interested in music somewhat later when she was in high school in Southern California. Since that time they have set an impressive track record of hits which includes *Ticket to Ride, Close to You* and *Superstar*. Along with their Grammy Awards, won in 1970 and 1971, they have had a television series on NBC-TV and have been the subject for 'This Is Your Life'. Their latest album, *The Singles 1969-1973*, was recently released on A&M Records.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SECOND PROGRAM

Tuesday Evening April 30 1974 at 8.30

ARTHUR FIEDLER *Conductor*

Coronation March, from 'The Prophet'	*Meyerbeer*
Overture to 'Sakuntala'	*Goldmark*
Invitation to the Dance	*Weber*

Overture	*arr. Knight*
For All We Know	*Karlin-Wilson-James*
Top of the World	*Carpenter-Bettis*
Close to You	*David-Bacharach*

THE CARPENTERS

Warsaw Concerto, for Piano and Orchestra	*Addinsell*

RICHARD CARPENTER

Superstar	*Russell-Bramlett*
Rainy Days and Mondays	*Williams-Nichols*
Goodbye to Love	*Carpenter-Bettis*

THE CARPENTERS

Yesterday Once More	*Carpenter-Bettis*
Hurting Each Other	*Udell-Geld*
We've Only Just Begun	*Williams-Nichols*

THE CARPENTERS

---

†Selection from 'Mary Poppins' *Sherman-Sherman*
A Spoonful of Sugar – Jolly Holiday – Tuppence a Bag – Stay Awake – Supercalifragilisticexpialidocious – Chim-Chim-Cheree

†Im Krapfenwald'l, Polka (In A Viennese Park)	*Strauss*
*Wedding Dance	*Press*

Richard Carpenter plays the Baldwin piano

Among those present: *Arts Across the River; Miss Porter's School*

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Wednesday May 1 1974

TONIGHT'S SOLOISTS

A biography of the CARPENTERS is printed on page 14

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRD PROGRAM

Wednesday Evening May 1 1974 at 8.30

ARTHUR FIEDLER *Conductor*

Coronation March, from 'The Prophet'	*Meyerbeer*
Overture to 'Sakuntala'	*Goldmark*
*Roses from the South, Waltzes	*Strauss*

Overture	*arr. Knight*
For All We Know	*Karlin-Wilson-James*
Top of the World	*Carpenter-Bettis*
Close to You	*David-Bacharach*
THE CARPENTERS	
Warsaw Concerto, for Piano and Orchestra	*Addinsell*
RICHARD CARPENTER	
Superstar	*Russell-Bramlett*
Rainy Days and Mondays	*Williams-Nichols*
Goodbye to Love	*Carpenter-Bettis*
THE CARPENTERS	
Yesterday Once More	*Carpenter-Bettis*
Hurting Each Other	*Udell-Geld*
We've Only Just Begun	*Williams-Nichols*
THE CARPENTERS	

DEAN JUNIOR COLLEGE GLEE CLUB
Lawry Reid *Conductor*
Ruth Rice *Accompanist*

A Jubilant Song	*Dello Joio*
†*Selection from 'Fiddler On the Roof'	*Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far From the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life	
†Im Krapfenwald'l, Polka (In a Viennese Park)	*Strauss*
*Wedding Dance	*Press*

Richard Carpenter plays the Baldwin piano

Among those present: *Dean Junior College;*
Hub Bankers Association;
Lake Erie College Alumnae Club;
Ohio University Alumni Association;
Burlington High School;
Normandy High School

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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†POLYDOR & *RCA RECORDS

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Gourmet

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Thursday May 2 1974

TONIGHT'S SOLOISTS

A biography of JAMES FIELDS is printed on page 12

JEROME ROSEN, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Detroit in 1939. He worked as an undergraduate at Western Reserve University in Cleveland, majoring in mathematics and philosophy, meanwhile continuing musical studies. His violin teachers included Ivan Galamian, Josef Gingold and Rafael Druian. Jerome Rosen was for three years an apprentice conductor of the Cleveland Orchestra, and for seven seasons he was a violinist, conductor and keyboard player with that Orchestra, and eight times was a member of the Festival Casals Orchestra. Until his appointment to the Boston Symphony, he was associate concertmaster of the Detroit Symphony, and Conductor and Musical Director of the Oak Park (Michigan) Symphony. Jerome Rosen has been active also in chamber music, has given numerous recitals, and has been soloist with the Cleveland Orchestra, the Detroit Symphony and with many community orchestras. He has taught privately, as well as at the Hawken School in Cleveland, the Indian Hill Music Workshop at Stockbridge, and at the Meadowbrook School of Music in Rochester, Michigan.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FOURTH PROGRAM

Thursday Evening May 2 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

*Radetzky March — *J. Strauss Sr.*

*Overture to 'Mignon' — *Thomas*

*Meditation from 'Thaïs' — *Massenet*

JEROME ROSEN

*Capriccio Italien — *Tchaikovsky*

Piano Concerto No. 2 in G minor op. 22 — *Saint-Saëns*

Andante sostenuto
Allegro scherzando
Presto

JAMES FIELDS

Selection from 'No, No, Nanette' — *Youmans*

Introduction – I Want to Be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

*Michelle — *Lennon-McCartney*

†I Feel the Earth Move — *Carole King*

James Fields plays the Steinway piano

Among those present: *Colby College — New Hampshire; Peter Bent Brigham Hospital; Proctor Academy;*

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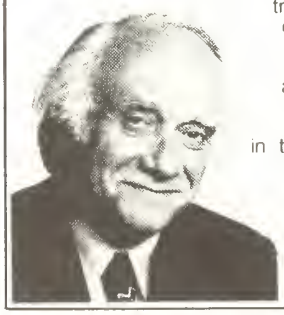

Friday May 3 1974

TONIGHT'S SOLOISTS

THE MODERN JAZZ QUARTET was born twenty-two years ago on August 24 1951 when four ex-members of the Dizzy Gillespie Band assembled in a New York studio for a recording session. The results proved so gratifying to all concerned that they decided to keep in close contact with each other. Further sessions took place, and out of these and frequent playing together came The Modern Jazz Quartet. The group, made up of John Lewis, pianist and musical director; Milt Jackson, vibraharp; Connie Kay, drums; and Percy Heath, bass, has performed throughout Europe and the United States. Their orchestral performances include appearances with the Cincinnati Symphony, the Cleveland Symphony, the Buffalo Philharmonic and the Tokyo Symphony Orchestra. This spring they will make a concert tour of Japan and Australia. The Modern Jazz Quartet records for Atlantic Records.

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue*, as official pianist of the Boston Pops Orchestra, he introduced more new works for piano and orchestra at the Pops, under the direction of Arthur Fiedler, than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovitch, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen*, as well as the first performance in the United States of the *Warsaw Concerto*, which he has recorded three times for RCA with Arthur Fiedler conducting the Boston Pops. In addition to his concert schedule, Leo Litwin heads the Music Department at Mount Ida College in Newton, teaches piano at his own studio at 476 Boylston Street in Boston, and has just pioneered a timely new course, *Women in Music*, for the Music Department of Northeastern University.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTH PROGRAM

Friday Evening May 3 1974 at 8.30

ARTHUR FIEDLER *Conductor*

Hungarian Military March (Sturm-Marsch) — *Liszt*

Overture to 'L'Italiana in Algeri' — *Rossini*

*Dance of the Camorristi, from 'Jewels of the Madonna' — *Wolf-Ferrari*

Finale (Allegro con fuoco) from Symphony No. 4 in F minor op. 36 — *Tchaikovsky*

In Memoriam, Concert Piece for Jazz Quartet and Orchestra — *Lewis*

MODERN JAZZ QUARTET & ORCHESTRA

Django — *Lewis*

Dedicated to the guitarist Django Reinhardt

MODERN JAZZ QUARTET

Jazz Ostinato — *Lewis*

MODERN JAZZ QUARTET & ORCHESTRA

MOUNT IDA JUNIOR COLLEGE GLEE CLUB

Louis Siagel *Conductor*

Robin Russell *Accompanist*

Scarborough Fair — *Simon-Garfunkel*

Bach, By Jove! — *Williams*

Silent Strings — *Bantock*

Fa una canzone — *Vecchi*

*Warsaw Concerto, for Piano and Orchestra — *Addinsell*

LEO LITWIN

†*Selection from 'Fiddler on the Roof' — *Bock*

Fiddler on the Roof – Matchmaker, Matchmaker – Far From the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

Modern Jazz Quartet uses the Steinway piano

Leo Litwin plays the Baldwin piano

Among those present: *Connecticut College Club; Mt Ida Junior College; The Algonquin Club; Babson College Boston Alumni; M.I.T. Sloan Fellow Group; Leicester Junior College; Couples Club, St. Andrew's Episcopal Church, Wellesley; Gordon College; Melrose-Wakefield Branch of the American Association of University Women; Couples Fellowship, Trinitarian Congregational Church; Stonehill College Junior Class; University of Cincinnati Alumni Association; Phillips Congregational Church; Massachusetts Mother of Twins Association*

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BALDWIN PIANO

†POLYDOR & *RCA RECORDS

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When You're Out of SCHLITZ
You're Out of Beer

Saturday May 4 1974

TONIGHT'S SOLOISTS

A biography of THE MODERN JAZZ QUARTET is printed on page 20

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SIXTH PROGRAM

Saturday Evening May 4 1974 at 8.30

ARTHUR FIEDLER *Conductor*

REGIS COLLEGE NIGHT

Hungarian Military March (Sturm-Marsch) *Liszt*

Overture to 'L'Italiana in Algeri' *Rossini*

*Dance of the Camorristi, from 'Jewels of the Madonna' *Wolf-Ferrari*

Finale (Allegro con fuoco) from Symphony No. 4 in F minor op. 36 *Tchaikovsky*

In Memoriam, Concert Piece for Jazz Quartet and Orchestra *Lewis*
MODERN JAZZ QUARTET & ORCHESTRA

Django *Lewis*
Dedicated to the guitarist Django Reinhardt
MODERN JAZZ QUARTET

Jazz Ostinato *Lewis*
MODERN JAZZ QUARTET & ORCHESTRA

REGIS COLLEGE GLEE CLUB
Sheila Vogt *Director*
Beth Poulo *Accompanist*

Oh, Had I Jubal's Lyre *Handel*
There's No Business Like Show Business *Berlin*
How are Things in Glocca Morra *Lane*
Milk and Honey *Herman*

REGIS ALMA MATER

Medley of Burt Bacharach Tunes *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love - Promises, Promises

*Michelle *Lennon-McCartney*

†Twelfth Street Rag *Bowman*

Modern Jazz Quartet uses the Steinway piano

Among those present: *Regis College Guild;*
Lesley College;
Miller Place Junior High School;
St John's Couples Club;
Middletown High School Cavalier Band

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

BALDWIN PIANO
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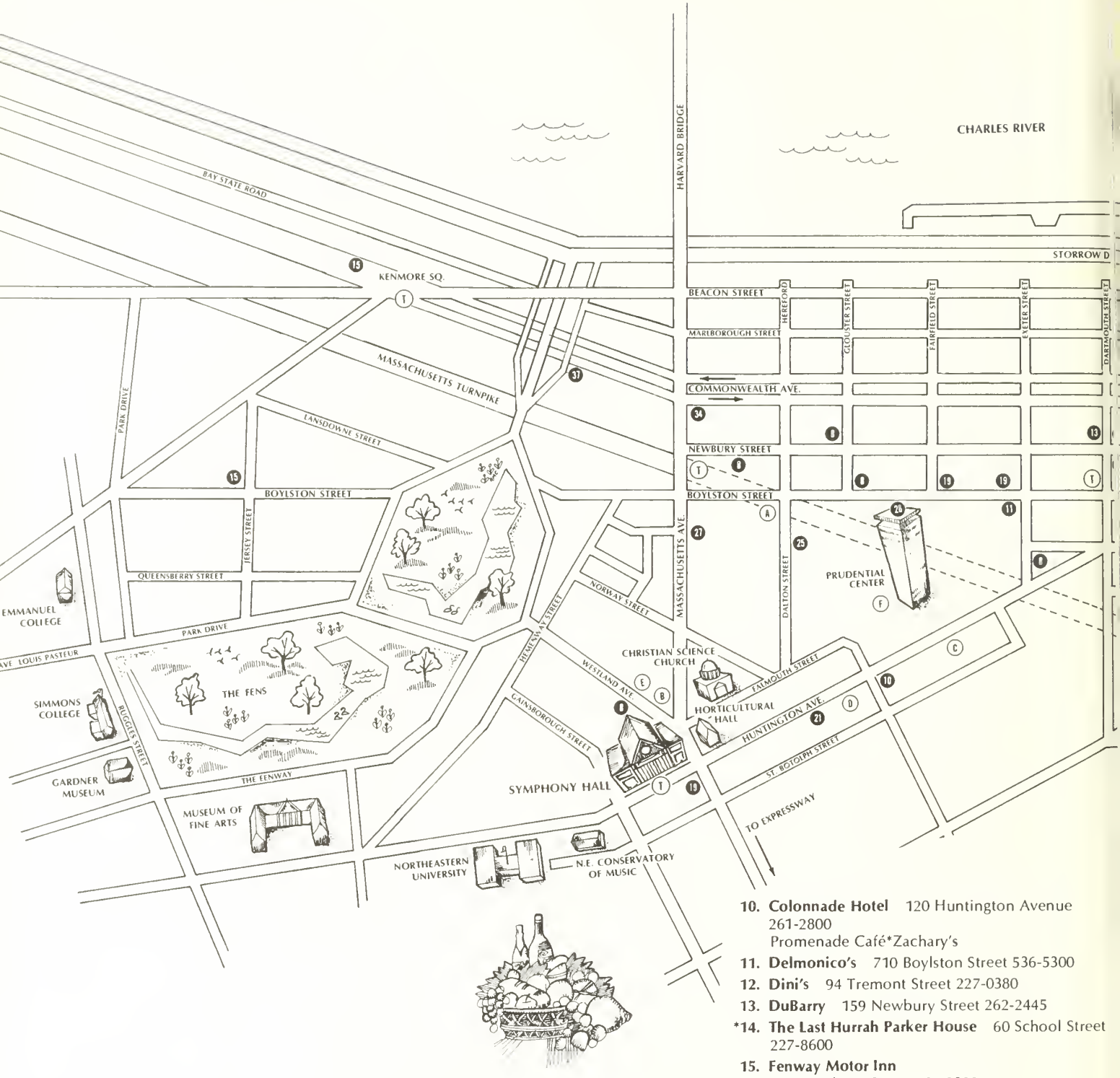

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* 7. **Café Marliave** 10 Bosworth Street 423-6340
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*14. **The Last Hurrah Parker House** 60 School Street 227-8600
15. **Fenway Motor Inn** 1271 Boylston Street 267-8300
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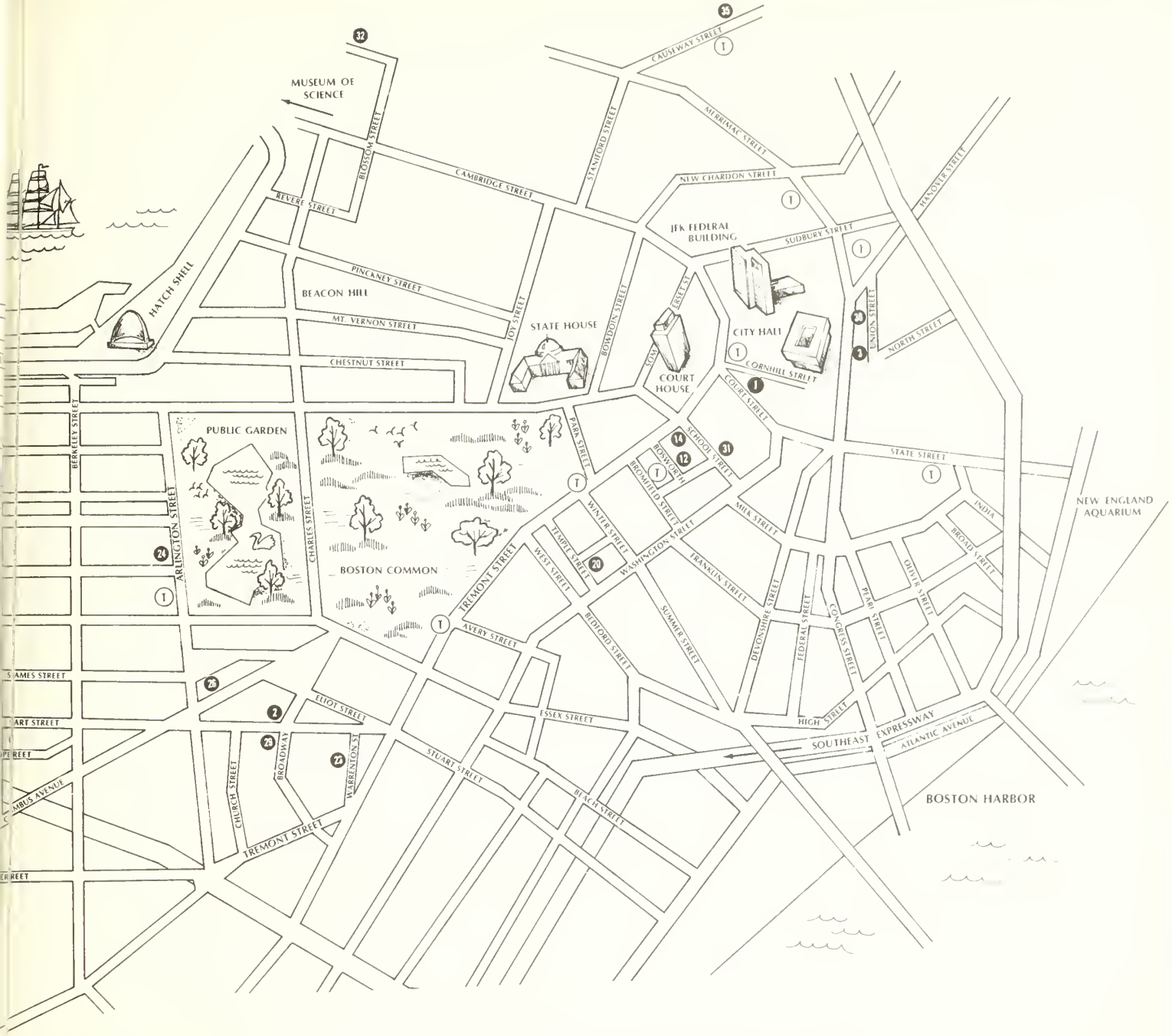
17. **Joseph's** 279 Dartmouth Street 266-1502
18. **Kyoto** 337 Massachusetts Avenue 536-9295
19. **La Crêpe** 733 Boylston Street 267-1534
20. **Locke-Ober Café** 3 Winter Place 542-1340
*21. **Midtown Motor Inn** 220 Huntington Avenue 262-1000
22. **Nick's** 100 Warrenton Street 482-0930
23. **Red Coach** 43 Stanhope Street 266-1900
24. **Ritz Carlton** 15 Arlington Street 536-5700
25. **Sheraton-Boston Hotel** 39 Dalton Street 236-2000
    Café Riviera/Falstaff Room/Kon Tiki Ports



26. **Statler Hilton Hotel** Park Square 426-2000
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27. **Symphony Sandwich Shop**
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*28. **Top of the Hub** Prudential Center 536-1775

29. **57 Restaurant** 200 Stuart Street 423-5700
30. **Copley-Plaza Hotel** Copley Square 267-5300
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31. **Maison Robert** 45 School Street 227-3370
32. **Maitre Jacques** 10 Emerson Place 742-5480
33. **Mama Leone's** 165 Dartmouth Street 262-6600
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*See advertising

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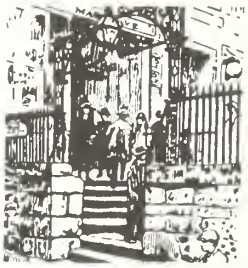

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Sliced Corned Beef	2.00	Breast of Turkey	1.75
Country Ham and Swiss Cheese	1.75	Swiss Cheese	1.00

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	2.00
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.60	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.50	.80	Spanish Peanuts	.45	.70
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Mixed Nuts (no peanuts)		.90	1.15		

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Chocolate Thin Mints	1.10	Chocolates	.30
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Vanilla, Chocolate, Strawberry, Coffee	.50
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Pops Punch, Glass	.50	Coca-Cola	.35
Pops Punch, Pitcher	2.00	Martinelli's Sparkling Cider	
Lemonade, Glass	.50	6.4 oz.	.75
Lemonade, Pitcher	2.00	Bottle, fifth	2.50
Canada Dry Ginger Ale, 7 oz.	.35		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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26. Alexis Lichine Rosé d'Anjou
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Moderately sweet with fully developed character and exceptional bouquet

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3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumante	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
32 *Liebfraumilch, Vintage Madrigal	5.50	3.50
33 San Martin Emerald Riesling	4.00	2.50
34 *Lancers Vinho Branco	6.00	4.00
35 San Martin Malvasia Bianca	5.00	
36 *Chablis, Vintage (A. Pic)	7.00	
38 *Bouchard Père & Fils Pouilly Fuissé	9.00	6.00
53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
41 San Martin Cabernet Ruby	4.00	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 San Martin Zinfandel	4.00	
44 *Egri Bikaver (Hungarian)	5.50	3.50
45 San Martin Petite Sirah	5.00	
46 *Chateauneuf du Pape, Domaine de la Solitude	8.00	5.00
48 *Mazzoni Lambrusco	4.00	
55 *Sangria (The Bull)	3.00	

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
50 *Lancers Vin Rosé	6.00	
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

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Michael Pierce

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Löwenbräu Munich Beer, Light or Dark (Germany)	1.25

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Michael Pierce

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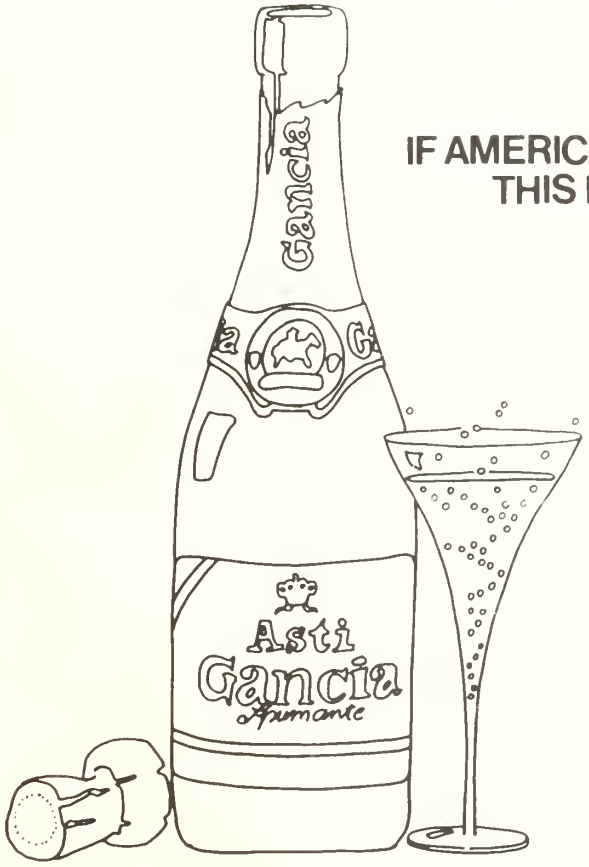

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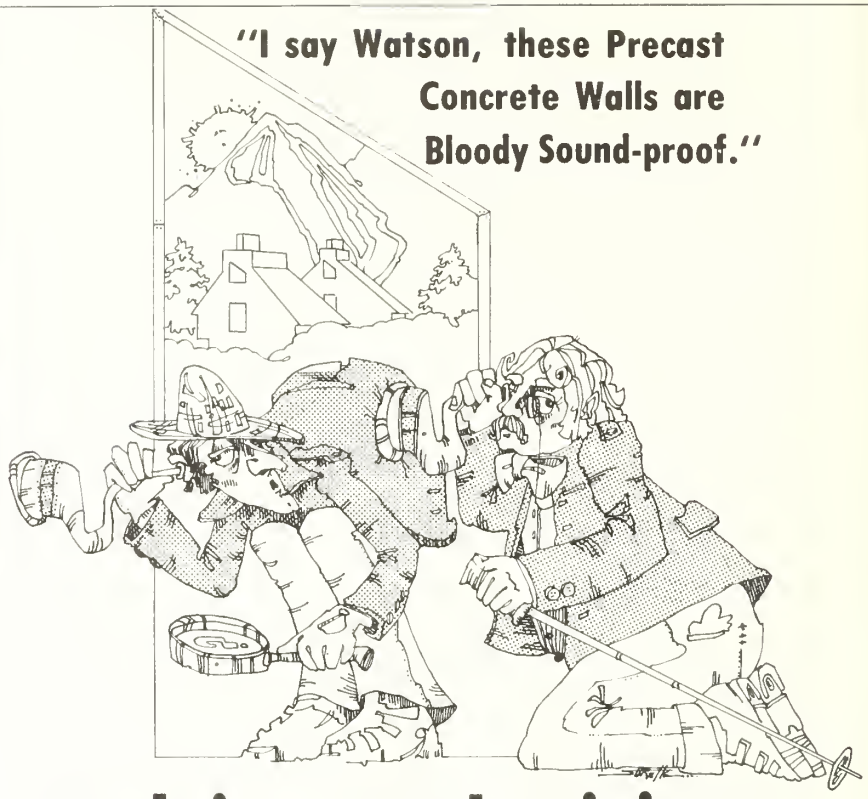

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Photo taken by Paula Gilman in the Ancient Instrument Room of the Boston Symphony Orchestra at Symphony Hall, Boston, Mass., Spring 1974.

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The Saturday evening concerts will be broadcast live by:

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The audience would help greatly by being reasonably quiet while the conductor is on the podium.

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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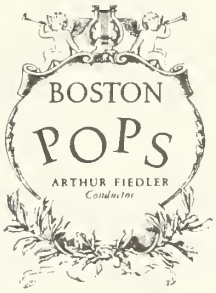

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I'm Christopher's father. I write ads for Advent. I didn't give him the use of the Advent 201 cassette deck because I thought there would be an ad in it, but because it seemed the only way to let him play the kind of music we like around the house without doing a lot of damage.

Chris is three and a half, and no more or less dextrous than other kids his age. He has been using the Advent 201 since he was two and a half, and the only casualty has been one cassette that he pulled the tape out of *before* he was given a chance to use the machine.

Watching him and the machine in action, I've come to the conclusion that nothing could be more fair testimony to the Advent 201 and the ease and fun of using cassettes than just showing things the way they have been with Christopher and the machine. (Everything is as usual in the picture, except that we pulled the Advent 201 out from under the bench a little so it would show better.)

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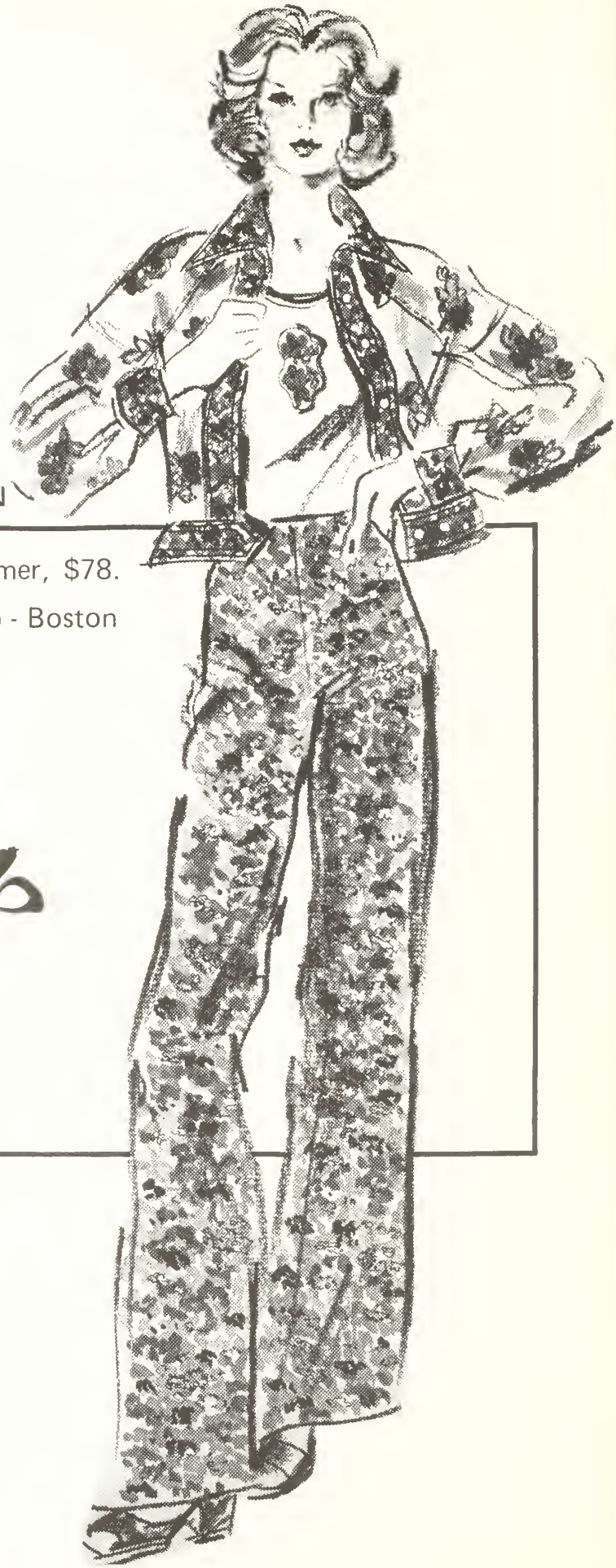

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Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

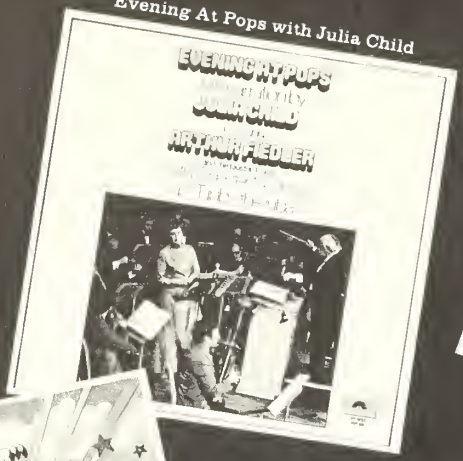
In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

Evening At Pops with Julia Child



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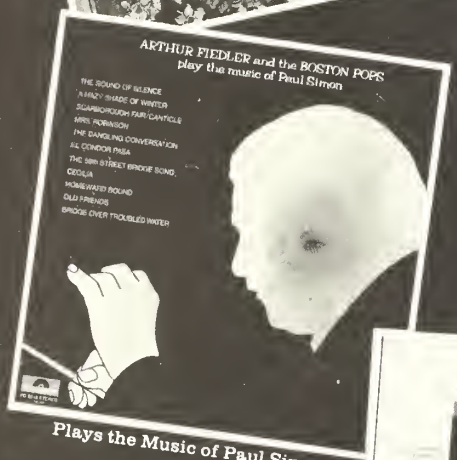

Plays the Music of Paul Simon

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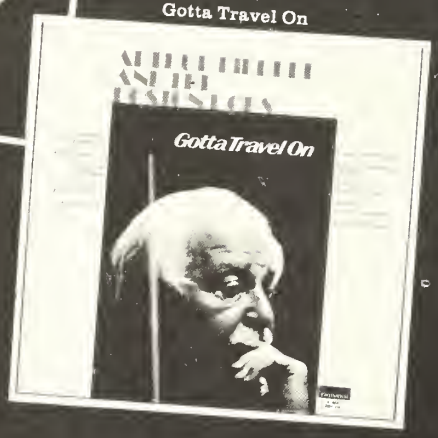

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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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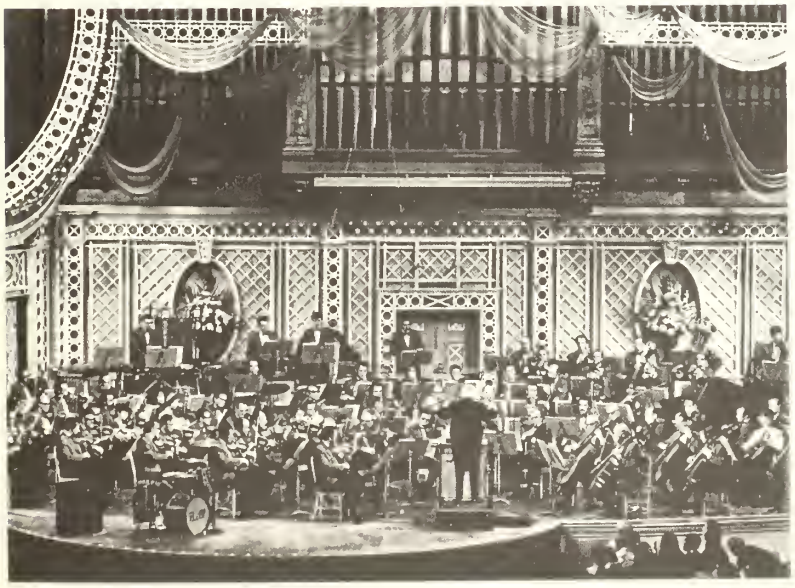
THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a series in each year since.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. In 1972 the Pops Orchestra made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-nine years old this year, the Boston Symphony ninety-three, and Arthur Fiedler, incredibly, is seventy-nine. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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In response to the requests of numerous patrons, the management has decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking will be permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins
Jerome Rosen
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
Ann Hobson

guitar
Robert Karol

piano
Ralph Jenkins

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The Far North: 2000 years of Eskimo and Indian Art
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Museum of Fine Arts, Boston

Monday May 6 1974

TONIGHT'S SOLOIST

CATHERINE STORNETTA was born in Santa Maria, California, in 1951. Her family moved to Nevada soon afterwards, and she continued her studies with professors at the University of Nevada. In 1969 she entered Mills College in Oakland, California, where she studied piano with Bernard Abramowitsch and composition and orchestration with Darius Milhaud. Miss Stornetta is presently attending the New England Conservatory where she is studying piano with Victor Rosenbaum.

The cover photograph of Arthur Fiedler is by William Shisler.

CABOT-CAHNERS ROOM & EDWARD HATCH MEMORIAL ROOM

These rooms are open for refreshments one hour before the start of each concert. They remain open until a reasonable time after the concert's end.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SEVENTH PROGRAM

Monday Evening May 6 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

*Triumphal March, from 'Aida' — *Verdi*

*Overture to 'Die Fledermaus' — *Strauss*

*Largo, from 'Xerxes' — *Handel*

JEROME ROSEN

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

---

First Movement (Andante sostenuto) from Piano Concerto No. 2 in G minor op. 22 — *Saint-Saëns*

CATHERINE STORNETTA

*Bacchanale, from 'Samson and Delilah' — *Saint-Saëns*

WHEELOCK COLLEGE GLEE CLUB
Donald Sullivan *Director*
Patty Grief *Accompanist*

Sound the Trumpet — *Purcell*
The Nightingale — *Weelkes*
Four Strong Winds — *Tyson*
(Sung by CELEBRATE LIFE)
Hey Look Me Over, from 'Wildcat' — *Coleman*

*Selection from 'West Side Story' — *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

†Raindrops Keep Fallin' On My Head — *Bacharach*

*Cabaret — *Kander*

Among those present: *Wheaton College; Wheelock College*

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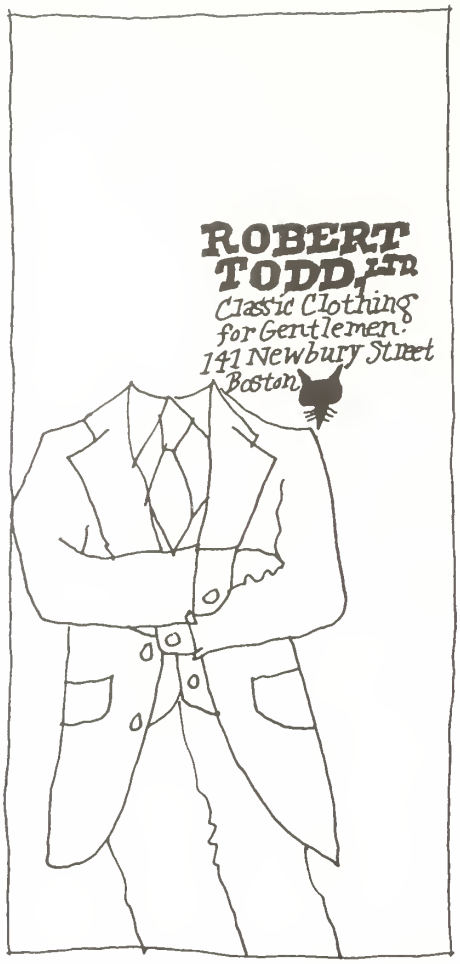

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Tuesday May 7 1974

TONIGHT'S SOLOIST

ROGER WILLIAMS was born in Omaha, Nebraska. The son of a Lutheran minister, he studied music with his mother who was a music teacher and director of the symphony orchestra of Emporia State College in Kansas. By the time he was three years old, he could play the piano by ear, and by the time he was eight had mastered twelve other instruments as well. After high school and the war, Roger Williams received a Master of Arts degree in music at Drake University in Iowa. He then enrolled at Juilliard where he studied jazz with Teddy Wilson. In 1955 his first great hit, *Autumn Leaves*, emerged. To this date it has sold more albums than any other pianist's arrangement in the history of recording — a total of 15,000,000 — more than the combined total of all other living pianists. Since this initial hit Roger Williams has added five more 'Gold albums' to his name: *Till, Songs of the Fabulous 50s (Part I* and *Part II), Roger Williams' Greatest Hits* and *Born Free*. He has also had the unique experience of performing before Presidents Truman, Eisenhower and Kennedy. Roger Williams records for Kapp Records.

MARIETTA N. CHENG, who is in her senior year at Smith College, is a choral conductor and cellist as well as a pianist. She has studied at a number of music festivals, among them the Temple University Music Institute, the Chautauqua Institution of Music and the Interlochen National Music Camp. Her teachers have included Gizi Szanto, George Luchtenberg, George Katz and Ozan Marsh. Miss Cheng is presently studying with Mrs Lory Wallfisch at Smith College. She recently received a scholarship to study with Lorna Cooke de Varon at the New England Conservatory of Music.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

EIGHTH PROGRAM

Tuesday Evening May 7 1974 at 8.30

ARTHUR FIEDLER *Conductor*

SMITH COLLEGE NIGHT AT POPS

*War March of the Priests, from 'Athalia' — *Mendelssohn*

*Overture to 'Abu Hassan' — *Weber*

*Waltzes from 'Der Rosenkavalier' — *R. Strauss*

*Cole Porter Greats — *arr. Mason*
Introduction – Wunderbar – Love for Sale – I Love Paris – In the Still of the Night – Night and Day – I Get a Kick Out of You – Blow, Gabriel, Blow

---

Presenting ROGER WILLIAMS

Hungarian Dance No. 5 — *Brahms/Williams*

On a Clear Day — *Lane*
Killing Me Softly — *Fox/Williams*
Chopin '73 — *Chopin/Williams*

The Way We Were — *Hamlisch/Williams*

Academy Award Winners Medley — *arr. Williams*
Gigi – Mona Lisa – Windmills of Your Mind – Autumn Leaves

SMITH COLLEGE GLEE CLUB
Iva Dee Hiatt *Conductor*
Marietta N. Cheng '74 *Assistant Conductor*
Charlotte M. Gaylord '74 *Accompanist*

The Boatmen's Dance — *minstrel song adapted by Copland*
ADRIANE M. ISENBERG '74

An Immorality — *Copland*
VALERIE K. ELEY '75

Just One of Those Things — *Porter*

SMITH ALMA MATER

First Movement (Allegro moderato) from
Piano Concerto No. 4 in G Major — *Beethoven*
MARIETTA N. CHENG

*Rákóczi March, from 'The Damnation of Faust' — *Berlioz*

Roger Williams plays the Steinway piano

Among those present: *First National Bank;*
Micromedia Horizons '74;
Thomas B. Pollard Parent Teachers Association

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Wednesday May 8 1974

TONIGHT'S SOLOIST

A biography of ROGER WILLIAMS is printed on page 14

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

NINTH PROGRAM

Wednesday Evening May 8 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*War March of the Priests, from 'Athalia' — *Mendelssohn*

*Overture to 'Abu Hassan' — *Weber*

*Waltzes from 'Der Rosenkavalier' — *R. Strauss*

*Cole Porter Greats — *arr. Mason*
Introduction – Wunderbar – Love for Sale – I Love Paris – In the Still of the Night – Night and Day – I Get a Kick Out of You – Blow, Gabriel, Blow

---

Presenting ROGER WILLIAMS

Hungarian Dance No. 5 — *Brahms/Williams*

On a Clear Day — *Lane*
Killing Me Softly — *Fox/Williams*
Chopin '73 — *Chopin/Williams*

The Way We Were — *Hamlisch/Williams*

Academy Award Winners Medley — *arr. Williams*
Gigi – Mona Lisa – Windmills of Your Mind – Autumn Leaves

---

*Bolero — *Ravel*

*Eleanor Rigby — *Lennon-McCartney*

Roger Williams plays the Steinway piano

Among those present: *Friends of the Deaconess Hospital, Inc.;*
Chamberlain School of Retailing;
Katharine Gibbs School, Inc.;
Tenacre Country Day School;
Unitarian Universalist Church;
Saint Raphael's Rectory

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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Vintage Estate Bottled
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Thursday May 9 1974

TONIGHT'S SOLOIST

BENNY GOODMAN was born in Chicago in 1909 and studied clarinet as a boy with members of the Chicago Symphony. He played with a number of jazz bands before he went to New York in 1934 and formed his own jazz group. It was in 1938 that he gave his first memorable jazz concert in Carnegie Hall. His activities in the popular field in concerts on the radio, on records, and in television, are known far and wide. Studying with Reginald Kell, he realized a long standing ambition for classical music. He has played with the principal orchestras; commissioned such works as *Contrasts* by Bartók and the concertos for his instrument by Copland and by Hindemith, and played in each of them. As one of this country's great ambassadors of music, Benny Goodman has made repeated tours of Europe and the Far East under the auspices of the U.S. State Department's Cultural Exchange Program. He has also made a jazz tour of the Soviet Union under the same program.

ADVERTISING IN THE ORCHESTRA'S PROGRAMS

For information about advertising space and rates in the programs of the Boston Symphony Orchestra, (the Boston Pops, Tanglewood, and Fall/Winter Boston Symphony Orchestra programs) please call Mr Stephen Campbell at Media-Rep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TENTH PROGRAM

Thursday Evening May 9 1974 at 8.30

ARTHUR FIEDLER *Conductor*

BOWDOIN COLLEGE NIGHT AT POPS

*Rákóczi March (Rhapsody No. 15) — *Liszt*

Toccata — *Frescobaldi-Kindler*

Concertino for Clarinet and Orchestra op. 26 — *Weber*

BENNY GOODMAN

*Hungarian Dances Nos. 5 & 6 — *Brahms*

Medley of Popular Tunes for Clarinet and Orchestra — *arr. Knight*

Poor Butterfly – The Man I Love – If I Had You – Funny Valentine – Don't Be That Way

BENNY GOODMAN

Two Glenn Miller Tunes

*Moonlight Serenade — *Miller*

*Chattanooga Choo-Choo — *Warren*

BOWDOIN COLLEGE
Selections by THE MEDDIEBEMPSTERS
Stanford Brown *Director*

Medley of Burt Bacharach Tunes — *arr. Knight*

I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

Bowdoin College Medley — *arr. Bodge*

Beneath the Pines – Forward the White – Bowdoin Beata

Among those present: *Emma Willard School; Fox Run Condominiums; Mass. Eye & Ear Infirmary; Nasson College; N.E. Food Brokers' Association; United Investors' Group; University of Minnesota; Wesleyan University; Westbrook College; Tay-Sachs Foundation of N.E.; Massachusetts College of Pharmacy*

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TONIGHT'S SOLOIST

JONATHAN SHAMES, who is seventeen years old, began studying the piano at the age of three. His teachers have included Jeannette Giguère and Anne Koscielny. He has performed with the Pioneer Valley Symphony, the Greater Boston Youth Symphony and the Hartford Youth Symphony. Mr Shames is presently studying piano with Theodore Lettvin and will enter Yale University in the fall.

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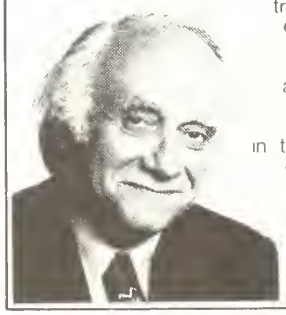

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

ELEVENTH PROGRAM

Friday Evening May 10 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

ROXBURY LATIN SCHOOL NIGHT AT POPS

*Washington Post, March — *Sousa*

Suite from 'The Water Music' — *Handel-Harty*
- Allegro
- Air
- Allegro deciso

*1812, Ouverture Solennelle — *Tchaikovsky*

Concerto for Piano and Orchestra in A minor op. 54 — *Schumann*
- Allegro affettuoso
- Intermezzo
- Allegro vivace

JONATHAN SHAMES

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to Be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

*Yesterday — *Lennon-McCartney*

*Mame — *Herman*

Among those present: *Couples Club of the Topsfield Congregational Church; Bedford Newcomers Club; Melrose High School Band (Band-Aiders); New England Electric Railway Historical Society; St Elizabeth's Church, Milton; Vilas School; St Thomas More Couples Club; Wakefield-Lynnfield United Methodist Church; U.S. Treasury Department Bureau of A.T.F.*

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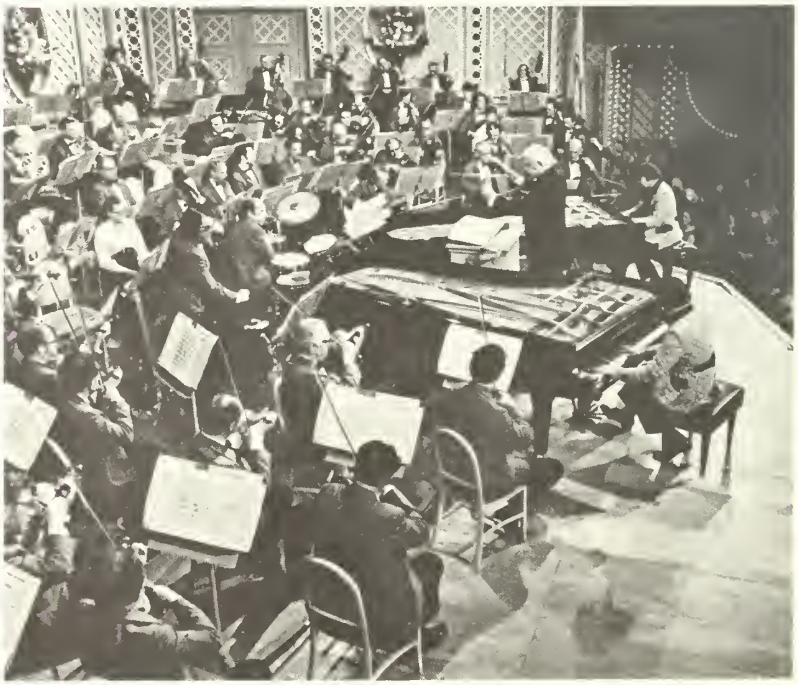
Saturday May 11 1974

TONIGHT'S SOLOIST

EILEEN FARRELL, who made her debut with the Boston Symphony in 1954 in performances of Beethoven's Ninth symphony, has had an extraordinarily varied career. A native of Connecticut, she had her first music lessons from her mother. She had originally planned to be a textile designer, but eventually she decided to sing. She was accepted for the CBS chorus, then made her solo professional debut as 'The voice of Rosa Ponselle' in a March of Time program. She soon had her own program, 'Eileen Farrell presents . . .', and in 1947-1948 made her first extended concert tour. Her operatic debut took place in Tampa, Florida, then in 1958 she opened the San Francisco Opera season in the title role of Cherubini's *Medea*. In 1960 Eileen Farrell gave her first performance at the Metropolitan Opera, and since that time has sung with almost every major opera company and orchestra in the United States. She is seen frequently on TV, both as a serious and pop singer. In 1967 the Canadian Broadcasting Company televised a program devoted to Eileen Farrell, 'Portrait of a Prima Donna'. As a pop artist she first became known when she substituted for Louis Armstrong at the 1959 Spoleto Festival. Until the end of 1965 she was soprano soloist with the Bach Aria Group, then withdrew to give more time to her solo engagements.

Miss Farrell's most recent performance with the Boston Symphony was in April of 1972 when she sang Act Two from Wagner's *Tristan und Isolde*; William Steinberg conducted. Eileen Farrell's recordings are on the Columbia, RCA and Angel labels.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWELFTH PROGRAM

Saturday Evening May 11 1974 at 8.30

ARTHUR FIEDLER *Conductor*

Marche Joyeuse — *Chabrier*

Scherzo and Wedding March, from 'A Midsummer Night's Dream' — *Mendelssohn*

Ritorna vincitor, from 'Aida' — *Verdi*
Voi lo sapete, o mamma, from 'Cavalleria rusticana' — *Mascagni*

EILEEN FARRELL

*Danse macabre — *Saint-Saëns*

Medley of Harold Arlen Tunes — *arr. Henderson*
Paper Moon – Come Rain or Come Shine – Happiness is Just a Thing Called Joe – When the Sun Comes Out – Somewhere Over the Rainbow

EILEEN FARRELL

Love's Theme — *White*

---

*Bolero — *Ravel*

The Way We Were — *Hamlisch*

†I'll Never Fall In Love Again — *Bacharach*

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to Be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

Among those present: *Women's American ORT — Eastern Mass. Division;*
Association of Catholic College Alumnae;
Mr & Mrs Club of St Clare's Church, Braintree;
Women's Club of Norwell;
Temple Beth Shalom Couples Club;
Business & Professional Women's Club of Central Congregational Church;
Fort Hamilton High School

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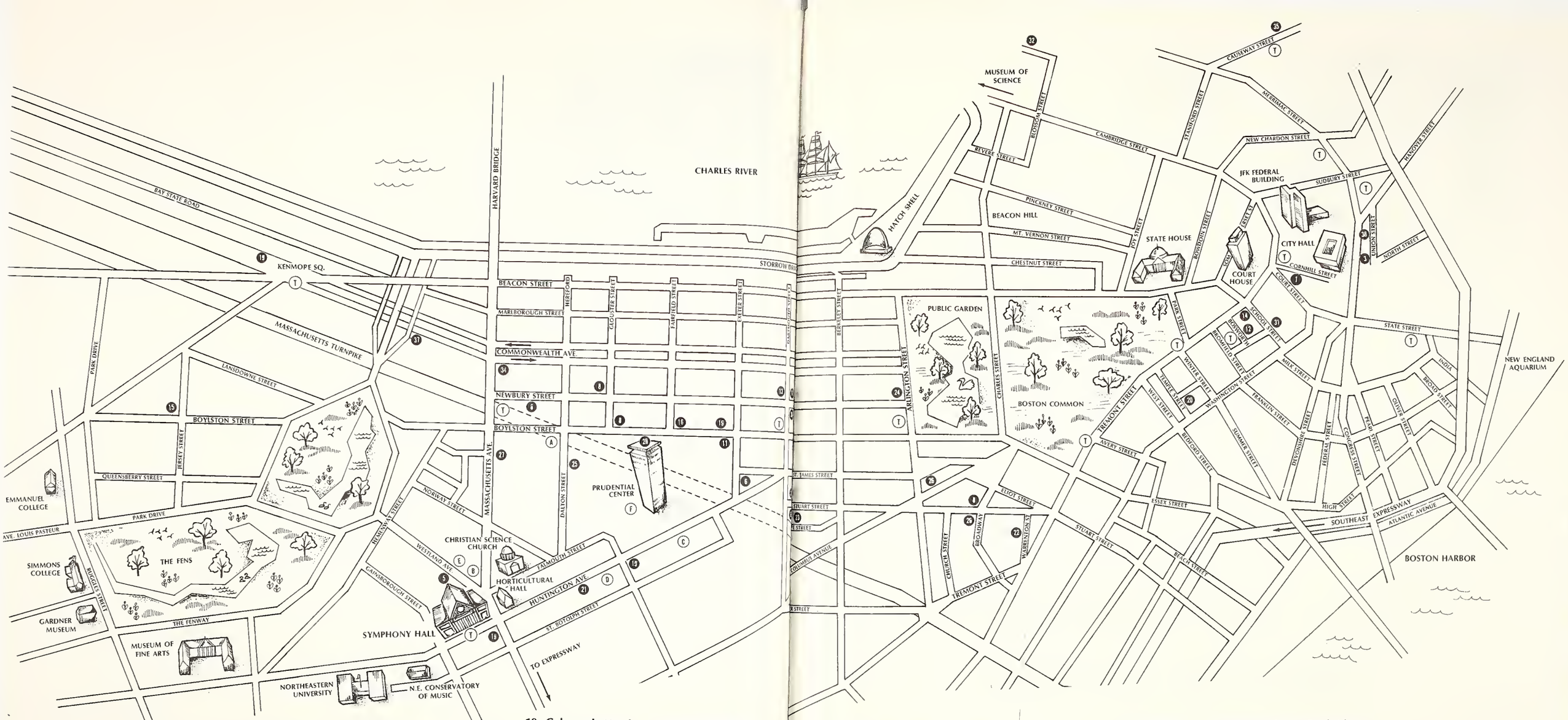

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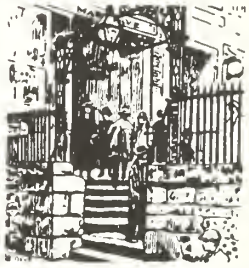

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Sandwiches served on Rye or White Bread

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Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
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Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

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Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
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Pretzels		.25	Cheese Wafers		.25
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Lemonade, Pitcher	2.00	Bottle, fifth	2.50
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Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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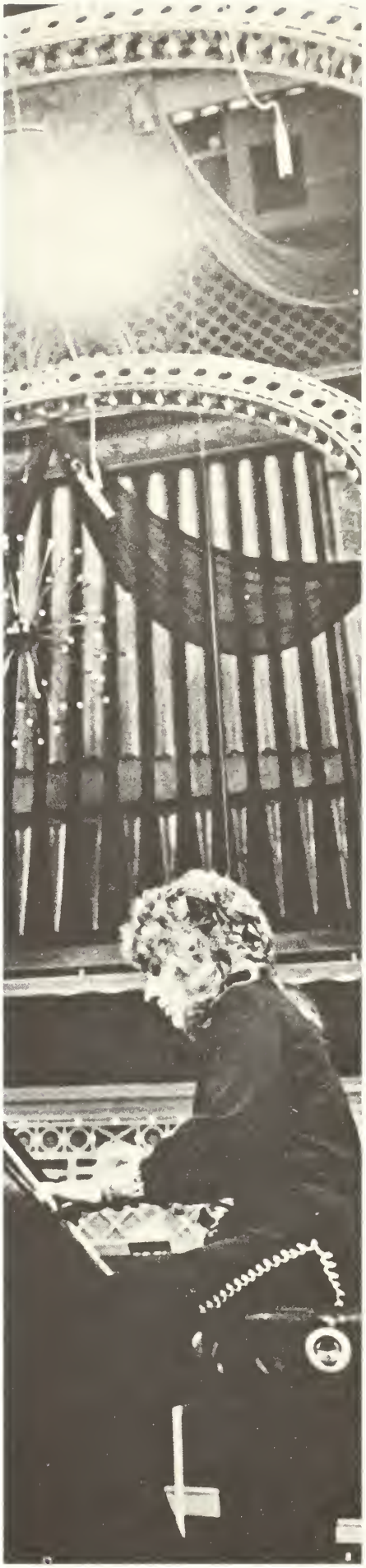

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20. Bolla Valpolicella
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26. Alexis Lichine Rosé d'Anjou
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22. Pastene Vin Rosé
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6 *Gancia Asti Spumante	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
32 *Liebfraumilch, Vintage Madrigal	5.50	3.50
33 San Martin Emerald Riesling	4.00	2.50
34 *Lancers Vinho Branco	6.00	4.00
35 San Martin Malvasia Bianca	5.00	
36 *Chablis, Vintage (A. Pic)	7.00	
38 *Bouchard Père & Fils Pouilly Fuissé	9.00	6.00
53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
41 San Martin Cabernet Ruby	4.00	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
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48 *Mazzoni Lambrusco	4.00	
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ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
50 *Lancers Vin Rosé	6.00	
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

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Michael Pierce

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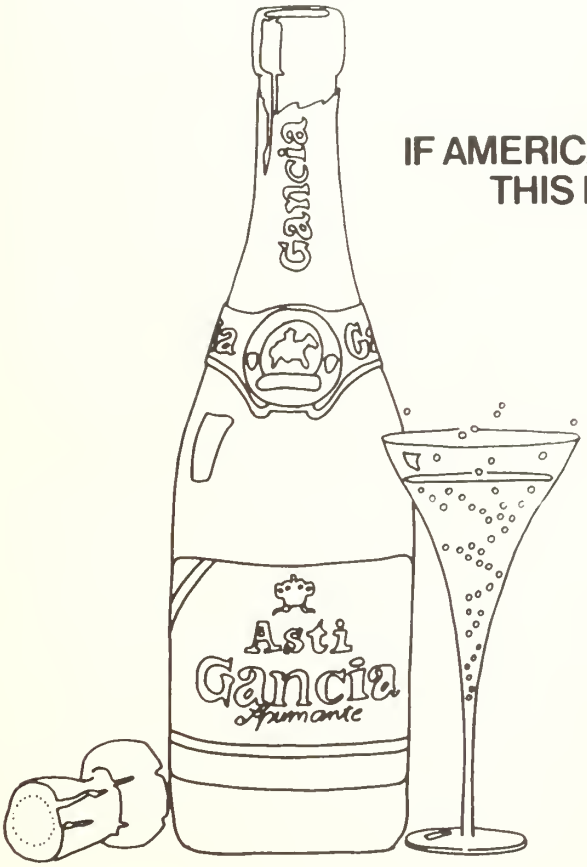

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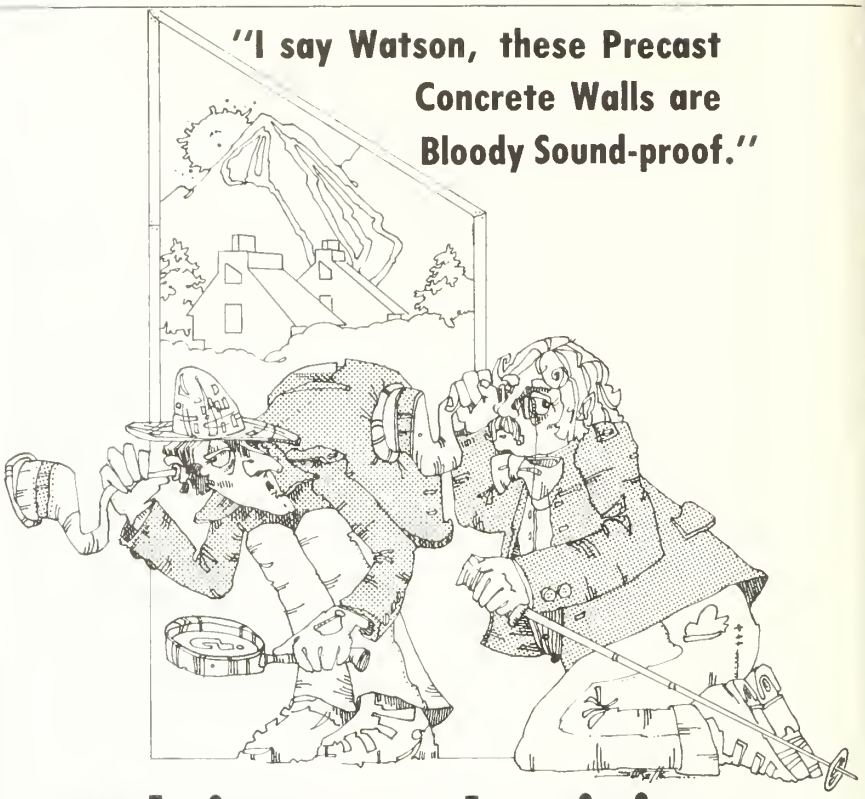

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Photo taken by Paula Gilman in the Ancient Instrument Room of the Boston Symphony Orchestra at Symphony Hall, Boston, Mass., Spring 1974.

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The audience would help greatly by being reasonably quiet while the conductor is on the podium.

RCA RECORDS

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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LATEST RECORDINGS BY ARTHUR FIEDLER & THE BOSTON POPS

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GREATEST HITS OF THE 30s, VOL. II
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GREATEST HITS OF THE 40s, VOL. II
highlighting
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GREATEST HITS OF THE 50s, VOL. II
highlighting
Get Me to the Church on Time; Misty; The Syncopated Clock; High Noon; Around the World in 80 Days; And This is my Beloved; Climb Ev'ry Mountain.

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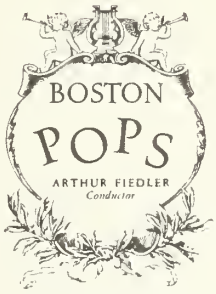

Sunday evening May 26 at 8.30

ARTHUR FIEDLER

will conduct the

BOSTON POPS ORCHESTRA

Ticket prices: Floor $6, $7, $8

1st balcony $4.50, $5.50, $6.50

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Tickets will go on sale Monday May 8

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I'm Christopher's father. I write ads for Advent. I didn't give him the use of the Advent 201 cassette deck because I thought there would be an ad in it, but because it seemed the only way to let him play the kind of music we like around the house without doing a lot of damage.

Chris is three and a half, and no more or less dextrous than other kids his age. He has been using the Advent 201 since he was two and a half, and the only casualty has been one cassette that he pulled the tape out of *before* he was given a chance to use the machine.

Watching him and the machine in action, I've come to the conclusion that nothing could be more fair testimony to the Advent 201 and the ease and fun of using cassettes than just showing things the way they have been with Christopher and the machine. (Everything is as usual in the picture, except that we pulled the Advent 201 out from under the bench a little so it would show better.)

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-NINTH SEASON 1974

THIRD WEEK

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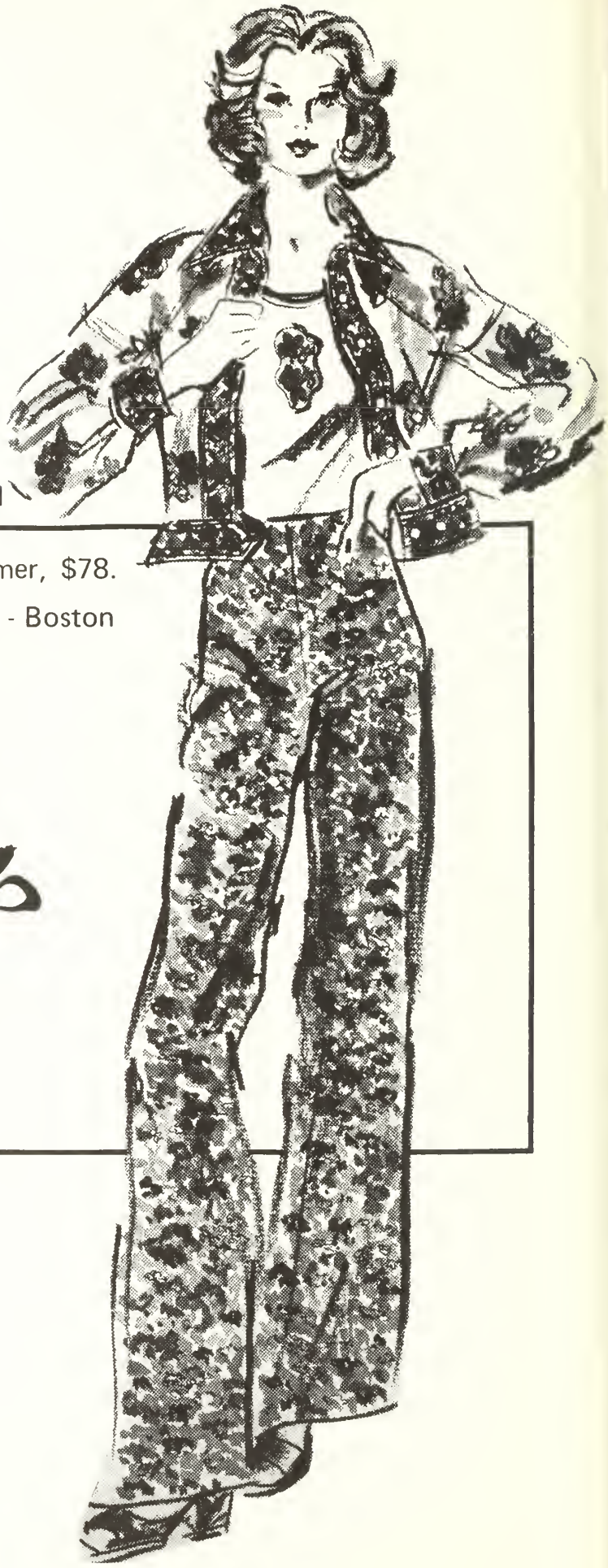

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-NINTH SEASON 1974

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Arthur Fiedler and the Boston Pops perform, on records, the most popular songs of the '20s, the '30s, the '40s, the '50s, the '60s, the '70s. For each decade there are two "Greatest Hits" albums. Enjoy the years with Uncle Art.

RCA Records and Tapes

ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

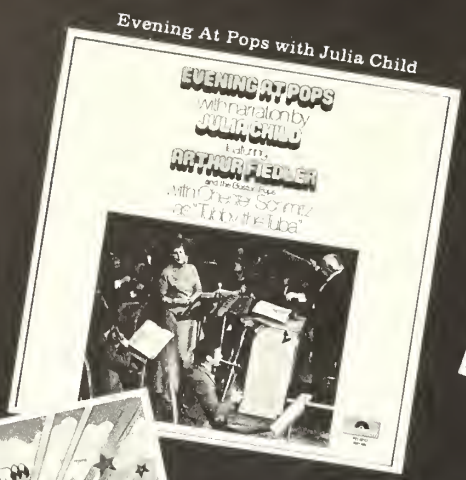
At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce



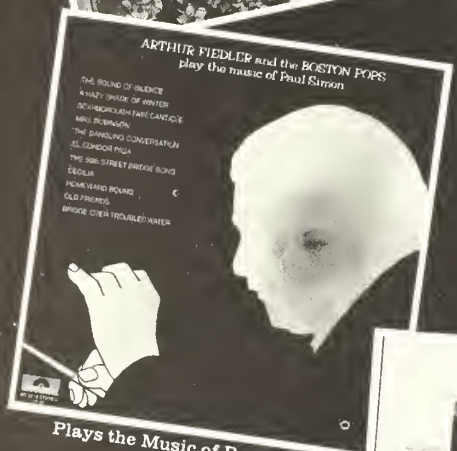
Evening At Pops with Julia Child

The Reel Thing

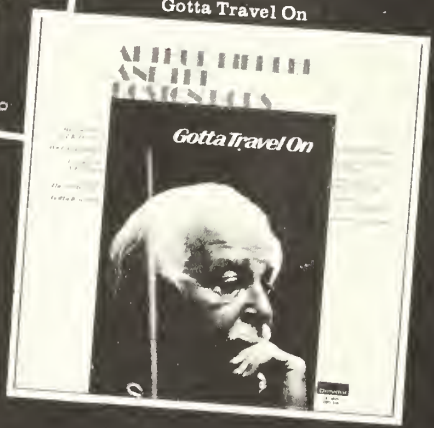
Arthur Fiedler Superstar

Fancy-free Fiedler

Anywhere his questing musical imagination takes him, that's where Arthur Fiedler takes the Boston Pops. From movie themes to Julia Child, from Simon to "Superstar".



Plays the Music of Paul Simon



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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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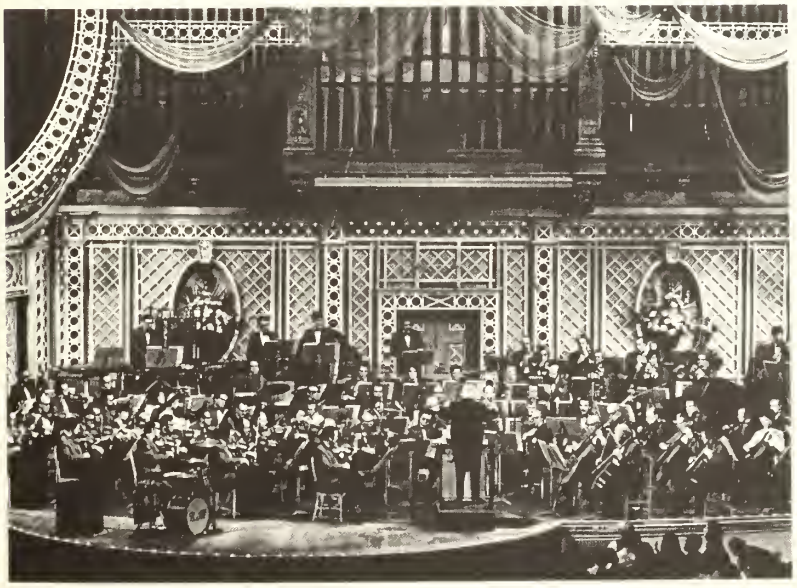
THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a series in each year since.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. In 1972 the Pops Orchestra made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-nine years old this year, the Boston Symphony ninety-three, and Arthur Fiedler, incredibly, is seventy-nine. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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In response to the requests of numerous patrons, the management decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking is now permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins
Jerome Rosen
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
Ann Hobson

guitar
Robert Karol

piano
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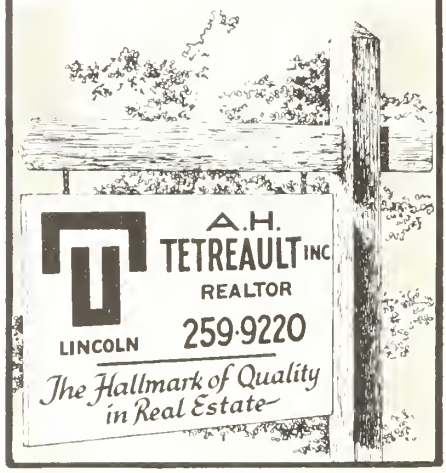

Quick... name one famous Alaskan artist.

For centuries, the artists and artisans of the Far North worked in anonymity, and their work was scattered over the globe by explorers. Now, for the first time, there will be a major showing of art from the four Alaskan cultures, gathered from collections all over the world.

The Far North: 2000 years of Eskimo and Indian Art
March 6 through May 26
Museum of Fine Arts, Boston

Monday May 13 1974

TONIGHT'S SOLOISTS

JOSE MOLINA, who entered dancing school when he was nine and who has been dancing professionally since he was fourteen, was born in Madrid thirty-two years ago. Still in his teens when he came to this country, he was invited by Jose Greco to join his company as first dancer. He remained with Greco for three years, then broke away to form his own company — Bailes Espanoles. The group incorporates the three main divisions of Spanish dance in its repertoire: classical dance, folk dance and flamenco. It has toured North America annually for the last eleven years, performing in 600 cities in forty-nine states of the U.S. In addition to choreographing and directing the dance, Jose Molina supervises creation of the elaborate and colorful costumes.

The cover photograph of Arthur Fiedler is by William Shisler.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTEENTH PROGRAM

Monday Evening May 13 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Entrance of the Guests, from 'Tannhäuser' — *Wagner*

*Overture to 'Oberon' — *Weber*

*Serenata — *Anderson*

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March
Can-Can – Finale

---

*La Sorella, March — *Borel-Clerc*

Triana, from 'Iberia' — *Albeniz*
JOSE MOLINA

Spanish Dance, from 'La Vida Breve' — *Falla*

*Intermezzo, from 'Goyescas' — *Granados*
JOSE MOLINA and MARTA CASTILLO

Capriccio Espagnol — *Rimsky-Korsakoff*
Alborada – Variations – Alborada – Gypsy Scene – Fandango of the Asturias

Romeras, Flamenco
JOSE MOLINA; DOMINGO ALVARADO *singer*
JULIO DE LOS REYES *guitar;* GUILLERMO RIOS *guitar*

†Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

Among those present: *Mount Holyoke Club of Boston;*
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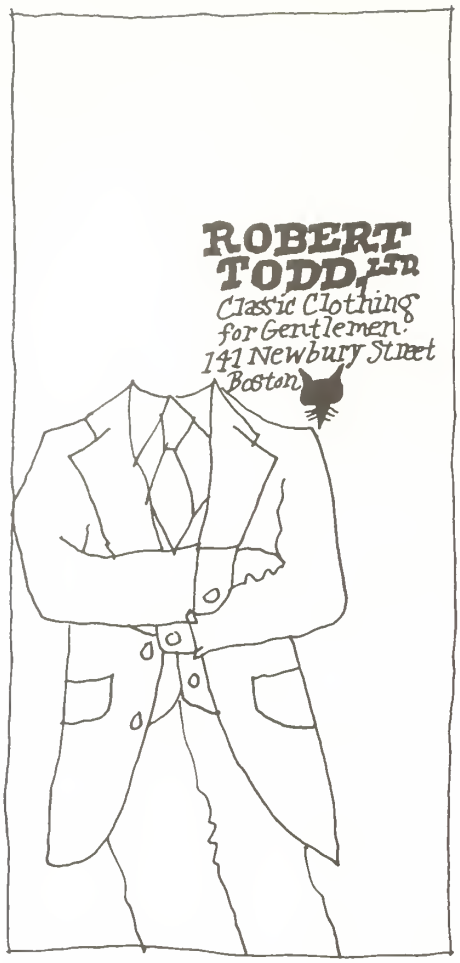
THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

BALDWIN PIANO
†POLYDOR AND *RCA RECORDS



Tuesday May 14 1974

TONIGHT'S SOLOISTS

A biography of JOSE MOLINA is printed on page 12

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FOURTEENTH PROGRAM

Tuesday Evening May 14 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Entrance of the Guests, from 'Tannhäuser' — *Wagner*

*Overture to 'Oberon' — *Weber*

*Serenata — *Anderson*

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March
Can-Can – Finale

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*La Sorella, March — *Borel-Clerc*

Triana, from 'Iberia' — *Albeniz*
JOSE MOLINA

Spanish Dance, from 'La Vida Breve' — *Falla*

*Intermezzo, from 'Goyescas' — *Granados*
JOSE MOLINA and MARTA CASTILLO

Capriccio Espagnol — *Rimsky-Korsakoff*
Alborada – Variations – Alborada – Gypsy Scene – Fandango of the Asturias

Romeras, Flamenco
JOSE MOLINA: DOMINGO ALVARADO *singer*
JULIO DE LOS REYES *guitar;* GUILLERMO RIOS *guitar*

†Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

Among those present: *Robert B. Brigham Hospital;*
Executives Club of the Greater Boston Chamber of Commerce;
Watertown Assembly No. 48 — International Order of the Rainbow for Girls;
501 Association; Philomathia Club; Milton High School;
Bartlett High School Band; Cranston High School East;
St Joseph's Women's Club Sodality — Kingston, Mass.

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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Wednesday May 15 1974

TONIGHT'S SOLOIST

EARL WILD, who has appeared on many occasions in recent seasons with the Boston Symphony and Boston Pops Orchestras, was born in Pittsburgh. He studied piano with Selmar Jansen, a pupil of Xaver Scharwenka, and as a teenager was the youngest artist ever to perform with NBC Symphony, the Orchestra with which he later played Gershwin's *Rhapsody in Blue,* conducted by Toscanini. He has performed with orchestras in Europe and America, including those in Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia, London, Monte Carlo, Paris (Pasdeloup), Montreal, Vancouver, Trieste and New York. In 1968 he made his debut with the Boston Symphony, playing the Piano Concerto No. 1 of Scharwenka under Erich Leinsdorf's direction; a recording of the piece has since been released by RCA. Earl Wild gave the world première of Paul Creston's Piano Concerto in Paris, and later the American première in Washington. He was the first artist to give a piano recital on television, and took part in the first American performance of Shostakovich's Piano Trio in E minor. In December 1970 he gave the world première of Marvin David Levy's First Piano Concerto, written especially for him, with the Chicago Symphony conducted by Georg Solti. Earl Wild's recordings for RCA, Vanguard and Readers Digest Records include the four concertos of Rachmaninoff and music by many other Romantic composers. His Easter oratorio, *Revelations,* was commissioned by the American Broadcasting Company, and was presented in 1962 and 1964 on that network conducted by Mr Wild. He has also composed ballet, orchestral and incidental music for television.

Last year Earl Wild visited England, where he gave a recital at the Queen Elizabeth Hall, cut an album of music by Liszt for EMI, and gave a series of performances with André Previn and the London Symphony Orchestra for BBC television.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTEENTH PROGRAM

Wednesday Evening May 15 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Strike Up the Band — *Gershwin/Green*

*Cuban Overture — *Gershwin*

*Concerto in F for Piano and Orchestra — *Gershwin*
Allegro
Adagio: Andante con moto
Allegro agitato

EARL WILD

Selection from 'Girl Crazy' — *Gershwin/Anderson*
I Got Rhythm – Embraceable You – Bidin' My Time – But Not for Me – Reprise: I Got Rhythm

Wintergreen for President — *Gershwin*

---

*Look Sharp – Be Sharp — *Merrick-Bennett*

†Look What They've Done to My Song — *Melanie*

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

*Boogie Woogie Bugle Boy — *Raye-Prince*

Earl Wild plays the Baldwin piano

Among those present: *Exeter-Andover Alumni;*
Professional and Business Women's Lodge No. 2055;
Newton College of the Sacred Heart — Senior Class;
A.M. Associates of Wakefield;
First Church, Congregational, Methuen;
The First National Bank of Boston;
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Thursday May 16 1974

TONIGHT'S SOLOIST

A biography of EARL WILD is printed on page 16

ART EXHIBIT IN THE CABOT-CAHNERS ROOM

Now showing in the Cabot-Cahners Room is an exhibit of contemporary art entitled *Works on Paper*. It has been provided by three Boston art galleries: Art/Asia (8 Story Street, Harvard Square), the Nielsen Gallery (179 Newbury Street) and the Sunne Savage Gallery (398A Beacon Street). From Art/Asia — graphics and abstract calligraphy by eight Japanese artists; from the Nielsen Gallery — etchings, lithographs and gouaches by twentieth century masters and contemporary artists, American and European; and from the Sunne Savage Gallery — watercolors, gouaches, graphites, serigraphs and collage works by New England painters and sculptors. Any inquiries regarding the art should be made directly to the galleries. The exhibit will remain on display throughout the Pops season.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SIXTEENTH PROGRAM

Thursday Evening May 16 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Strike Up the Band — *Gershwin/Green*

*Cuban Overture — *Gershwin*

*Concerto in F for Piano and Orchestra — *Gershwin*
Allegro
Adagio: Andante con moto
Allegro agitato

EARL WILD

Selection from 'Girl Crazy' — *Gershwin/Anderson*
I Got Rhythm – Embraceable You – Bidin' My Time – But Not for Me – Reprise: I Got Rhythm

Wintergreen for President — *Gershwin*

---

*Pomp and Circumstance, March No. 1 in D major — *Elgar*

*Waltzes from 'Der Rosenkavalier' — *R. Strauss*

*Selection from 'South Pacific' — *Rodgers*
I'm Gonna Wash That Man Right Outa My Hair – Bali H'ai – Happy Talk – Some Enchanted Evening – I'm in Love with a Wonderful Guy

This year commemorates the 25th Anniversary of the Broadway opening of 'South Pacific'

*Boogie Woogie Bugle Boy — *Raye-Prince*

Earl Wild plays the Baldwin piano

Among those present: *Simmons College Alumnae; Fisher Junior College; A.M. Associates of Wakefield; Boston College – Class of '64; Junior Science and Humanities Symposium; New Paltz Senior High School*

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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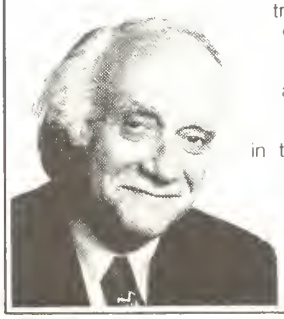

Friday May 17 1974

TONIGHT'S SOLOIST

ROBERT TUMARKIN, a junior at Boston University, has received most of his training from his father, Leon Tumarkin, Professor of Music at B.U. He has also studied with Béla Nagy, Chairman of the Piano Department at the University. Winner of the Harry Dubbs Memorial Award and, last year, the Aaron Richmond Piano Competition, Mr Tumarkin has performed with Harry Ellis Dickson and with Joseph Silverstein. At the present time he is studying with his father and periodically coaching with Byron Janis. A recent winner of the Boston University Concerto-Aria Competition, he makes his first Boston Pops appearance with this evening's performance.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SEVENTEENTH PROGRAM

Friday Evening May 17 1974 at 8.30

ARTHUR FIEDLER *Conductor*

BOSTON UNIVERSITY NIGHT

*Washington Post, March — *Sousa*

*Overture to 'Beautiful Galatea' — *Suppé*

†Theme from 'Romeo and Juliet' — *Rota*

*Accelerations, Waltzes — *Strauss*

Piano Concerto No. 1 in B flat minor op. 23 — *Tchaikovsky*
Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

ROBERT TUMARKIN

---

†Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

Go B.U. — *Weeks-Fazioli*

Boston University Songs
Clarissima — *Patterson '11*
Alma Mater — *Marshall*

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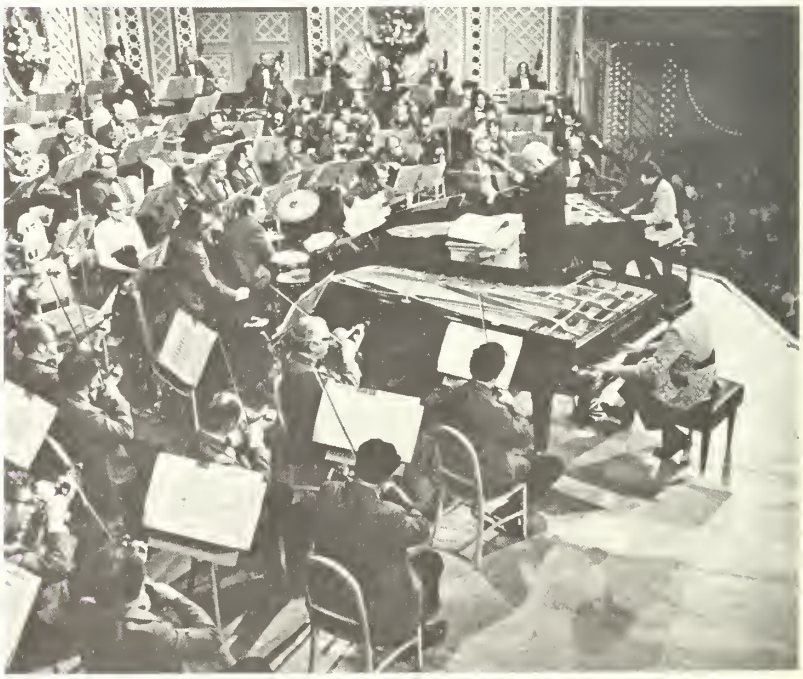
Saturday May 18 1974

TONIGHT'S SOLOIST

MISS PEGGY LEE, one of America's best known and best loved singers, began her career in the era of jazz and blues, and has moved successfully through every major type of popular music to develop in the years that have followed. Starting with her triumphant recording of *Why Don't You Do Right*, with Benny Goodman, she has gone on to record over 500 songs — including *Mañana, It's A Good Day, I'm a Woman, Lover, Fever* and *Big Spender*. She has achieved acclaim as a composer, an artist, an actress (an Academy Award nomination for her role in *Pete Kelly's Blues*) and a writer as well. Together with her late husband, Dave Barbour, she has composed such well known tunes as *Mañana, It's A Good Day* and *I Don't Know Enough About You*. Recipient of the Grammy Award for Best Contemporary Female Vocalist, Miss Lee has been cited for cultural and charitable services by the Los Angeles City Council and by The American Federation of Musicians.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

EIGHTEENTH PROGRAM

Saturday Evening May 18 1974 at 8.30

ARTHUR FIEDLER *Conductor*

NORTHROP NIGHT

*Alla Marcia, from 'Karelia' — *Sibelius*

*Overture to 'Beautiful Galatea' — *Suppé*

†Theme from 'Romeo and Juliet' — *Rota*

*Accelerations, Waltzes — *Strauss*

Many Happy Returns — *arr. Mason*
Bewitched, Bothered and Bewildered – Singin' in the Rain – Charmaine – Alexander's Ragtime Band

---

Presenting MISS PEGGY LEE

---

*Suite from 'Carmen' — *Bizet*
Prélude and Aragonaise – Intermezzo – The Dragoons of Alcala – Les Toréadors

*Lara's Theme, from 'Dr Zhivago' — *Jarre*

*Mame — *Herman*

Among those present: *Instrumentation Laboratory, Inc.;*
Aldersgate United Methodist Church Couples Club;
Minuteman Area Young Couples Club;
Mr & Mrs Club of Hopedale Unitarian Parish;
St Matthew's United Methodist Church;
Southampton Congregational Church Choir;
Batavia High School;
Kum Dubble Club of First Baptist Church, Norwood;
Merry Mates Club of South Congregational Church, Braintree;
Gamma Phi Kappa; Wilmington Methodist Church

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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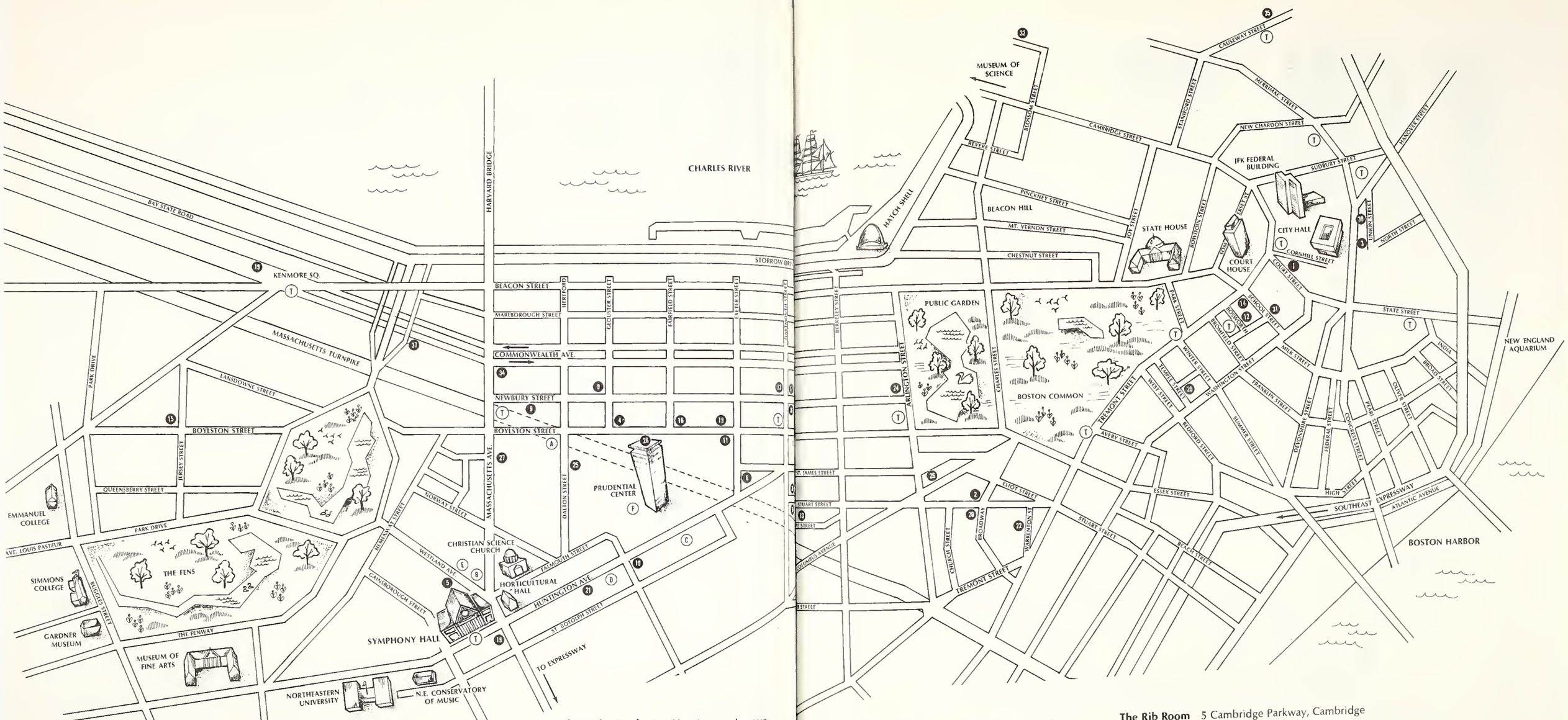
BALDWIN PIANO
†POLYDOR AND *RCA RECORDS



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32. **Maitre Jacques** 10 Emerson Place 742-5480
33. **Mama Leone's** 165 Dartmouth Street 262-6600
34. **Newbury Steak House** 94 Massachusetts Avenue 536-0184
35. **Polcari's** 283 Causeway Street 742-4142
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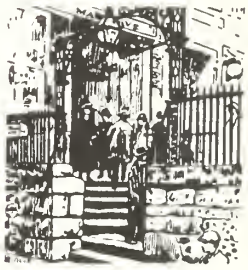

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Now, however, our noble chefs have agreed to provide our complete menu till 1.

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Sandwiches served on Rye or White Bread

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Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	2.00
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

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Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.60	Petits Fours	.75

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Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.50	.80	Spanish Peanuts	.45	.70
Extra Fine Cashews	1.00	1.25	Mixed Nuts with Peanuts	.70	.90
Mixed Nuts (no peanuts)		.90	1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.10	Chocolates	.30
Butter Creams	1.35	Jelly Gems, assorted	1.10
Miniatures – 11 oz.	2.00	Pepp.-Wtg.-Coffee Patties	.80

French Tissot Drops – Hard Candies .40

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee	.50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple	.75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Coca-Cola	.35
Pops Punch, Pitcher	2.00	Martinelli's Sparkling Cider	
Lemonade, Glass	.50	6.4 oz.	.75
Lemonade, Pitcher	2.00	Bottle, fifth	2.50
Canada Dry Ginger Ale, 7 oz.	.35		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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Slightly effervescent. Lively bouquet

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A favorite white wine from Germany

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Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

14. Sauterne-A. Lichine
Moderately sweet with fully developed character and exceptional bouquet

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The Pops Wine List

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3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumante	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
32 *Liebfraumilch, Vintage Madrigal	5.50	3.50
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Michael Pierce

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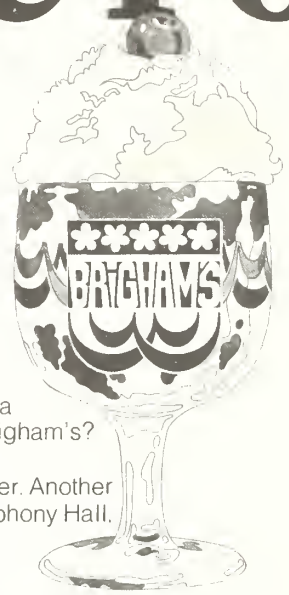

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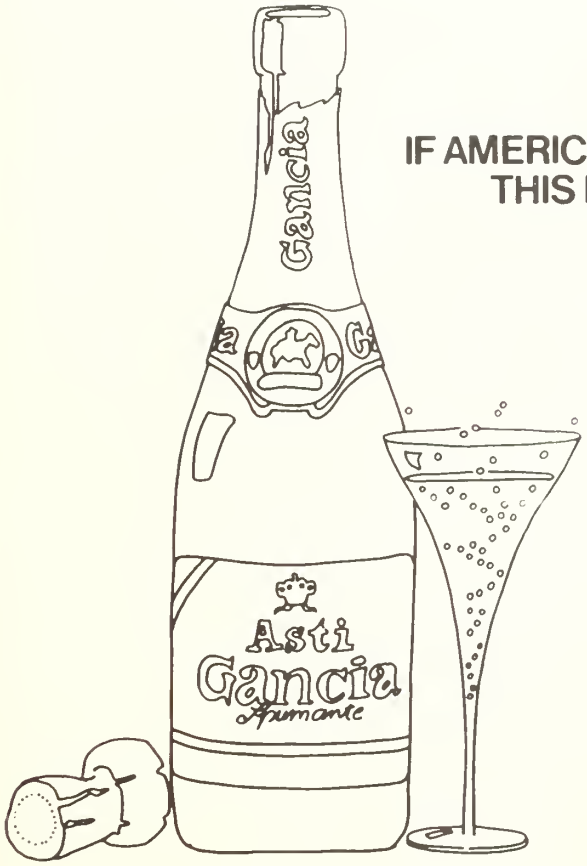

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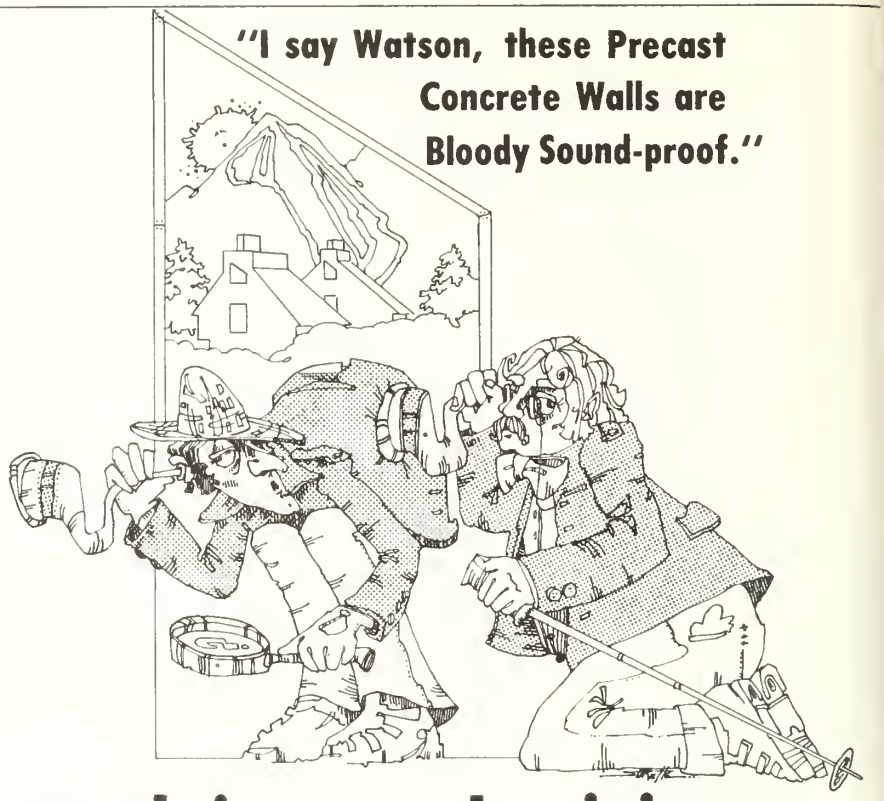

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RCA RECORDS

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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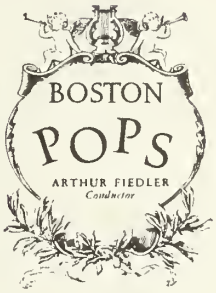

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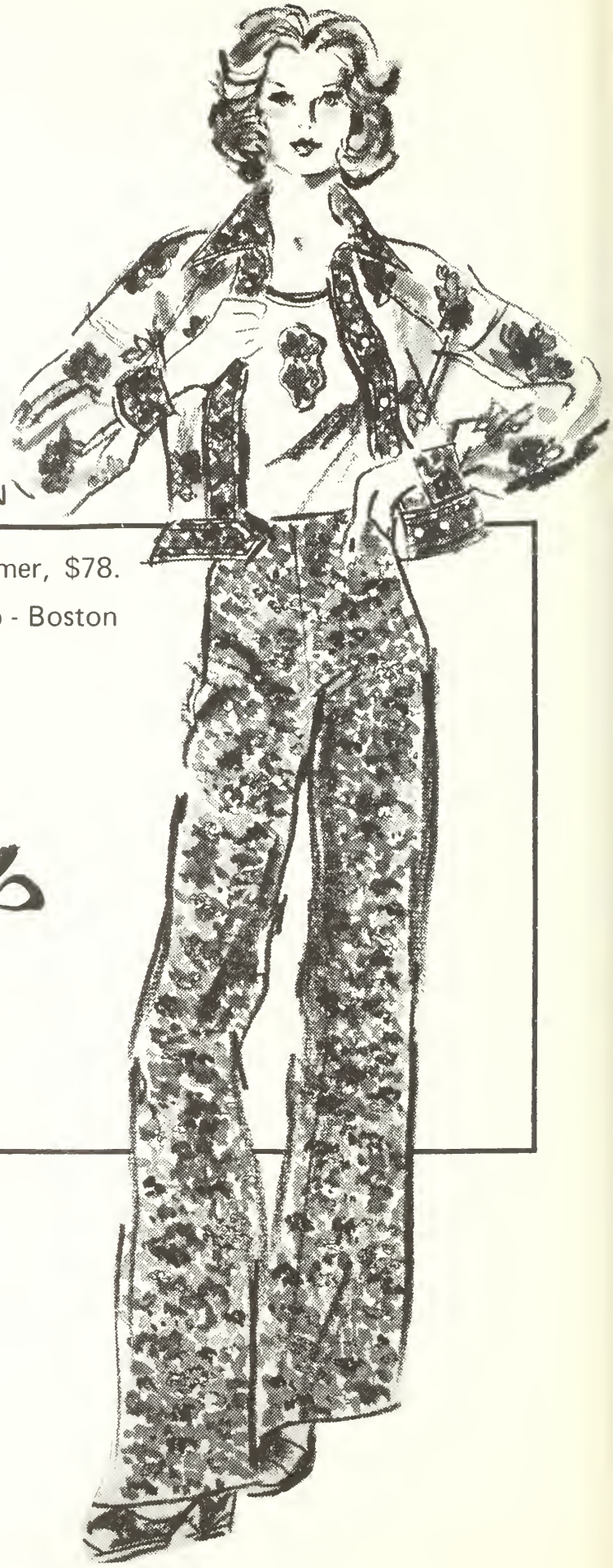

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Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

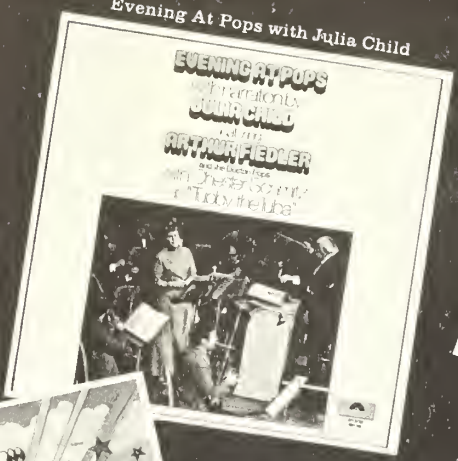
In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

Evening At Pops with Julia Child

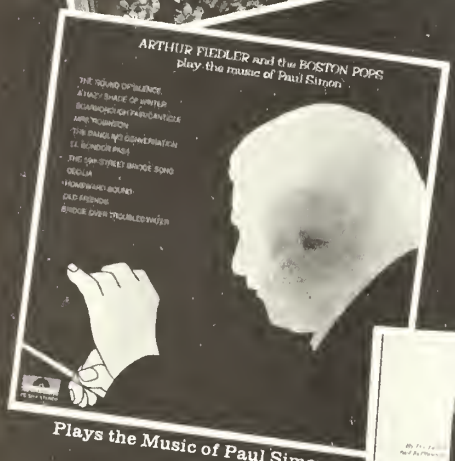


The Reel Thing

Arthur Fiedler Superstar

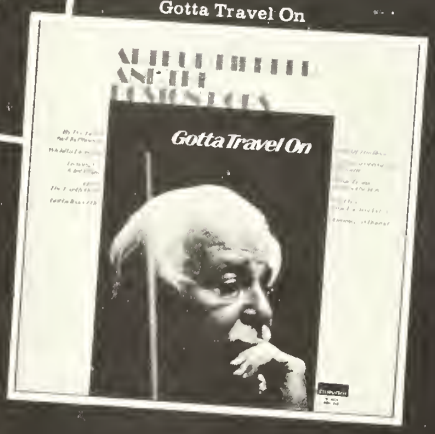
Fancy-free Fiedler

Anywhere his questing musical imagination takes him, that's where Arthur Fiedler takes the Boston Pops. From movie themes to Julia Child, from Simon to "Superstar".



Plays the Music of Paul Simon

Gotta Travel On



What the World Needs Now
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Arthur Fiedler Boston Pops Orchestra

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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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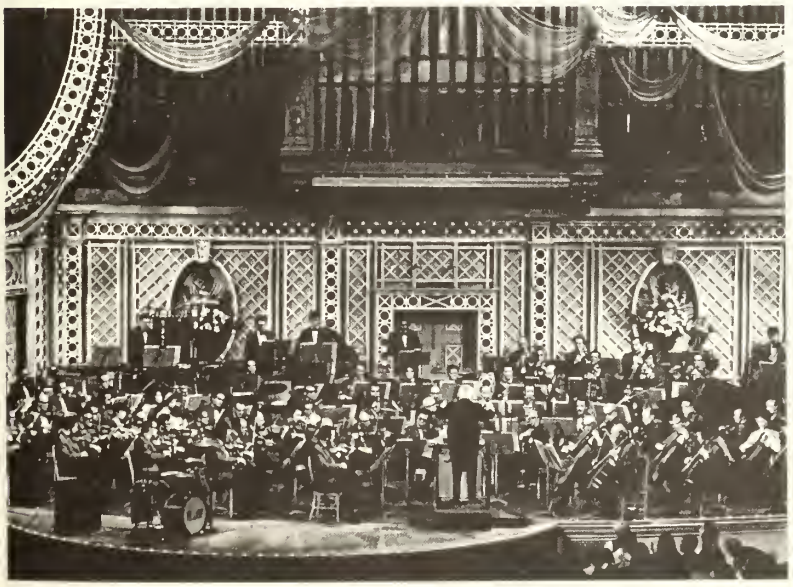
THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a series in each year since.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. In 1972 the Pops Orchestra made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-nine years old this year, the Boston Symphony ninety-three, and Arthur Fiedler, incredibly, is seventy-nine. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



Michael Pierce

Michael Pierce

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In response to the requests of numerous patrons, the management decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking is now permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins
Jerome Rosen
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
Ann Hobson

guitar
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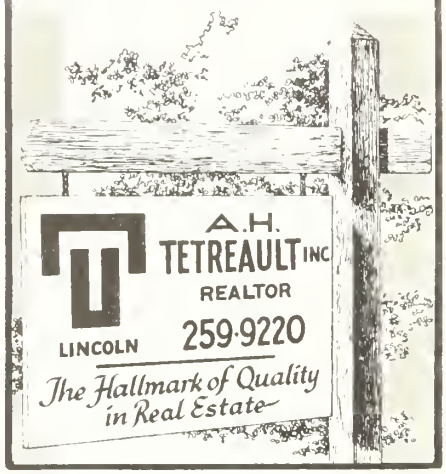

Quick... name one famous Alaskan artist.

For centuries, the artists and artisans of the Far North worked in anonymity, and their work was scattered over the globe by explorers. Now, for the first time, there will be a major showing of art from the four Alaskan cultures, gathered from collections all over the world.

The Far North: 2000 years of Eskimo and Indian Art
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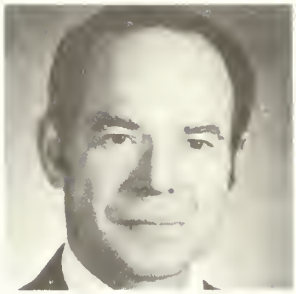
Monday May 20 1974

TONIGHT'S SOLOIST



GERALD BERLIN, who has been music critic of the *Jewish Advocate* since 1949, has performed with members of the Boston Symphony Orchestra at Symphony Hall, Jordan Hall and other places in the community on a number of occasions. A lawyer in his professional life, Mr Berlin is a partner in the law firm of Snyder, Tepper and Berlin. He has been Assistant Attorney General of the Commonwealth; Chief of the Division of Civil Rights and Civil Liberties; a lecturer in legal psychiatry at both Northeastern University Law School and Harvard Medical School; and Chairman of the Civil Liberties Union of Massachusetts.

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These rooms are open for refreshments one hour before the start of each concert. They remain open until a reasonable time after the concert's end.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

NINETEENTH PROGRAM

Monday Evening May 20 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

Coronation March, from 'The Prophet' — *Meyerbeer*

*'Fingal's Cave', Overture — *Mendelssohn*

*Air from Suite No. 3 — *Bach-Wilhelmj*
In Commemoration of the 100th Birthday of Rabbi Stephen S. Wise, Founder of The American Jewish Congress

*The Moldau, Symphonic Poem — *Smetana*

Concertino for Clarinet in E flat Major op. 26 — *Weber*
GERALD A. BERLIN

*Tales from the Vienna Woods, Waltzes — *Strauss*

*Marche Slave — *Tchaikovsky*

---

*Cole Porter Greats — *arr. Mason*
Introduction – Wunderbar – Love for Sale – I Love Paris – In the Still of the Night – Night and Day – I Get a Kick Out of You – Blow, Gabriel, Blow

*The Way We Were — *Hamlisch*

*Joy to the World — *Axton*

Among those present: *American Jewish Congress; Tilton School; Boston Architectural Center Alumni Association; 501 Association; Framingham State College; St Therese Lady Sodality, Everett; St Bridget School Association; South Portland High School*

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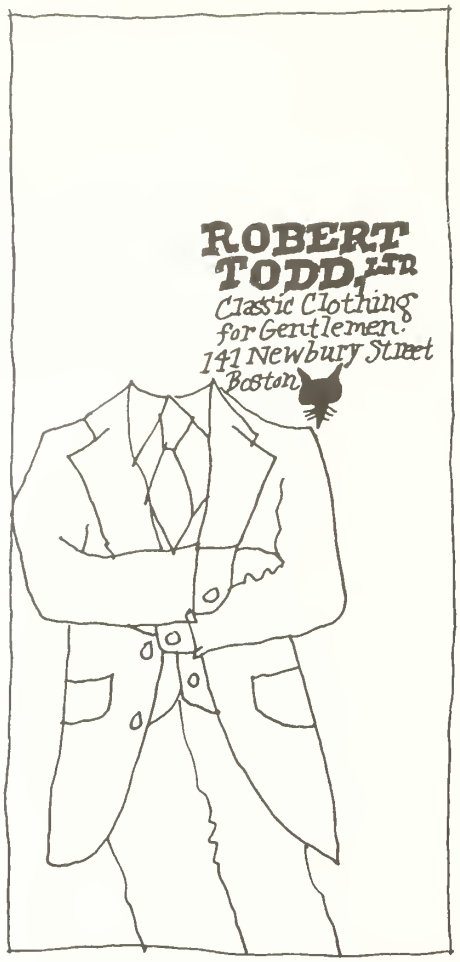

Tuesday May 21 1974

TONIGHT'S SOLOIST

ANA-MARIA VERA, age nine, began her music and piano studies when she was three years old. At the age of five she was a winner in the Maryland State Teachers Association Spring Festival of Music, held at the Peabody Conservatory of Music. She has since, as a student of Ylda Novik, won first prize at the music festivals of the University of Maryland and Montgomery College. Two years ago Miss Vera received first prize at a Bartók Competition (Mikrokosmos) held at the American University in Washington, D.C. This past summer she appeared at the Europa Hall in The Hague, and soon afterwards was invited to play before a special audience at the Concertgebouw in Amsterdam. Under the auspices of the Pan American Union in Washington, Ana-Marie made her soloist debut with the Air Force Symphony Orchestra. She just recently made her recital debut in Philadelphia, and during the coming season will appear as soloist with the Baltimore Symphony and with Arthur Fiedler at the Filene Center for the Performing Arts in Virginia. Miss Vera is a student at the Washington International School. The daughter of a Dutch mother and a Bolivian father, she speaks and writes several languages, swims, studies ballet and writes poetry.

The cover photograph of Arthur Fiedler is by William Shisler.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTIETH PROGRAM

Tuesday Evening May 21 1974 at 8.30

ARTHUR FIEDLER *Conductor*

ENGINEERING SOCIETIES OF NEW ENGLAND NIGHT

*High School Cadets, March — *Sousa*

*The Young Person's Guide to the Orchestra — *Britten*

Concerto in D Major for Piano and Orchestra — *Haydn*
Vivace
Un poco adagio
Rondo all' Ungherese: Allegro assai

ANA-MARIA VERA

*Estudiantina, Waltzes — *Waldteufel*

†Selection from 'Mary Poppins' — *Sherman-Sherman*
A Spoonful of Sugar – Jolly Holiday – Tuppence a Bag – Stay Awake – Supercalifragilisticexpialidocious - Chim-Chim-Cheree

---

*Ride of the Valkyries, from 'Die Walküre' — *Wagner*

†*Clair de lune — *Debussy*

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

†*76 Trombones, from 'The Music Man' — *Willson*

Ana-Maria Vera plays the Steinway piano

Among those present: *The Malden Hospital Nurses' Alumni Association; Revere High School; St Mary's Sodality, Beverly; Congregational Retirement Home; A.M. Associates of Wakefield; Greater Lawrence College Club; The Wamsutta Club*

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Wednesday May 22 1974

TONIGHT'S SOLOIST

A biography of ANA-MARIA VERA is printed on page 14

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-FIRST PROGRAM

Wednesday Evening May 22 1974 at 8.30

ARTHUR FIEDLER *Conductor*

HOME FOR ITALIAN CHILDREN NIGHT

*High School Cadets, March — *Sousa*

*The Young Person's Guide to the Orchestra — *Britten*

Concerto in D Major for Piano and Orchestra — *Haydn*
Vivace
Un poco adagio
Rondo all' Ungherese: Allegro assai

ANA-MARIA VERA

*Estudiantina, Waltzes — *Waldteufel*

†Selection from 'Mary Poppins' — *Sherman-Sherman*
A Spoonful of Sugar – Jolly Holiday – Tuppence a Bag – Stay Awake – Supercalifragilisticexpialidocious – Chim-Chim-Cheree

---

Overture to 'La Gazza Ladra' — *Rossini*

*Dance of the Camorristi, from 'Jewels of the Madonna' — *Wolf-Ferrari*

*More, from 'Mondo Cane' — *Ortolani-Olivieri*

*The Way We Were — *Hamlisch*

*Boogie Woogie Bugle Boy — *Raye-Prince*

Ana-Maria Vera plays the Steinway piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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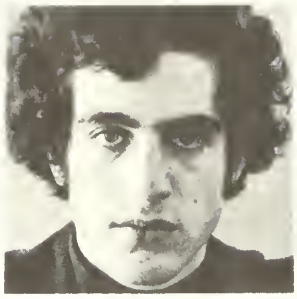
Thursday May 23 1974

TONIGHT'S SOLOIST



ROBERT TUMARKIN, a junior at Boston University, has received most of his training from his father, Leon Tumarkin, Professor of Music at B.U. He has also studied with Béla Nagy, Chairman of the Piano Department at the University. Winner of the Harry Dubbs Memorial Award and, last year, the Aaron Richmond Piano Competition, Mr Tumarkin has performed with Harry Ellis Dickson and with Joseph Silverstein. At the present time he is studying with his father and periodically coaching with Byron Janis. A recent winner of the Boston University Concerto-Aria Competition, he makes his first Boston Pops appearance with this evening's performance.

ADVERTISING IN THE ORCHESTRA'S PROGRAMS

For information about advertising space and rates in the programs of the Boston Symphony Orchestra, (the Boston Pops, Tanglewood, and Fall/Winter Boston Symphony Orchestra programs) please call Mr Stephen Campbell at Media-Rep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-SECOND PROGRAM

Thursday Evening May 23 at 8.30

HARRY ELLIS DICKSON *Conductor*

*French Military March — *Saint-Saëns*

Academic Festival Overture — *Brahms*

†*Clair de lune — *Debussy*

*Wine, Woman and Song, Waltzes — *Strauss*

Piano Concerto No. 1 in B flat minor op. 23 — *Tchaikovsky*
Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

ROBERT TUMARKIN

---

*Selection from 'Carousel' — *Rodgers*
What's the Use of Wond'rin'? – Waltz – If I Loved You – June Is Bustin' Out All Over

*Boogie Woogie Bugle Boy — *Raye-Prince*

*Hello, Dolly! — *Herman*

Among those present: *Democratic Women on Wheels of Massachusetts, Inc.; Vassar Club; Ionic Lodge; Prime Timers; A.M. Associates of Wakefield; Couples Club, First Congregational Church, Hanover; Burkland School Choir*

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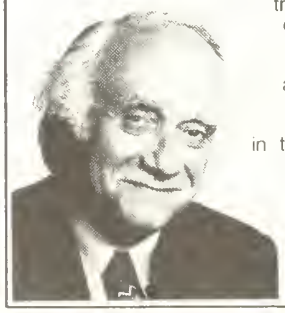

Friday May 24 1974

TONIGHT'S SOLOIST

MARIAN ANDERSON, who has been honor-laden as few have in the history of American music, has become a legend as one of this country's great singers. Winner of the $10,000 Bok Award, the Spingarn Medal of the National Association for the Advancement of Colored People, she has received twenty-four Honorary Doctorates of Music and innumerable other honors. In the Department of the Interior in Washington, she is represented in a mural commemorating her Easter Sunday concert in 1939 for 75,000 at the Lincoln Memorial. She has sung three times in the White House, the second time for the royal guests from England, King George and Queen Elizabeth. From King Gustav Adolf of Sweden she received Sweden's *Litteris et Artibus* medal; from the Emperor of Japan, the Yukosho medal; from Finland, the esteemed Order of the White Rose and the Marshall Mannerheim Medal; and from Haiti, Liberia, France, the Philippines and scores of organizations, cities and states, countless other decorations. In her autobiography, *My Lord, What A Morning!*, she recounts much of this incredible life.

Since her retirement from a public singing career, Miss Anderson has given many speaking engagements and has appeared with the New York Philharmonic, Philadelphia and other major orchestras as Narrator in Aaron Copland's *Lincoln Portrait*.

THE NEW ENGLAND CONSERVATORY CHORUS, under the direction of Lorna Cooke de Varon, has contributed significantly to Boston's musical life, and has become known internationally through its tours and recordings. Composed of students from all departments of the Conservatory, the chorus has a full and varied program each season. It has sung several world premières, including works by Irving Fine and Daniel Pinkham, and introduced several others to America, Bernstein's *Kaddish* and Bruckner's E minor Mass among them. Gunther Schuller, Leonard Bernstein and Aaron Copland are some of the composers who have conducted the chorus. For the past twenty-two years the Chorus has sung with the Boston Symphony Orchestra each season, and has made many recordings with the Orchestra for RCA and Deutsche Grammophon. In recent seasons the Chorus has sung in performances and recordings of Beethoven's Symphony No. 9, conducted by Erich Leinsdorf; of Carl Orff's *Carmina Burana*, conducted by Seiji Ozawa; of Debussy's *Nocturnes* and Ravel's Suite No. 2 from *Daphnis et Chloé*, conducted by Claudio Abbado; and of Holst's *The Planets*, conducted by William Steinberg. In 1972 the Chorus sang with Orchestra in concerts of the Spectrum series, and in *Roméo et Juliette* by Berlioz in the regular subscription series. In 1973 the New England Conservatory Chorus sang in performances of Stravinsky's *Les Noces*, Ravel's *Daphnis et Chloé* and Verdi's *Requiem*. Most recently they have sung in performances of Monteverdi's *Vespro Della Beata Vergine*, conducted by Michael Tilson Thomas; and, Gustav Holst's *The Hymn of Jesus* and Arnold Schoenberg's *Moderner Psalm*, conducted by Seiji Ozawa.

The New England Conservatory Chorus has performed at Pops the last three seasons and has appeared with Arthur Fiedler and the Boston Pops in a 'Lerner and Loewe Evening' at a Tanglewood Pension Fund Concert.

continued on page 22

This evening's performance of the Largo, from Dvořák's 'New World' Symphony, is played in memory of Edward Kennedy 'Duke' Ellington.

April 29 1899-May 24 1974

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-THIRD PROGRAM

Friday Evening May 24 1974 at 8.30

ARTHUR FIEDLER *Conductor*

UNIVERSITY OF NEW HAMPSHIRE NIGHT

POPS AMERICANA

America — *Carey/Bennett*
NEW ENGLAND CONSERVATORY CHORUS

Columbia, the Gem of the Ocean — *arr. Bennett*
NEW ENGLAND CONSERVATORY CHORUS

*Largo, from Symphony No. 9 in E minor op. 95 'New World' — *Dvořák*

Battle Hymn of the Republic — *Steffe-Wilhousky*
NEW ENGLAND CONSERVATORY CHORUS

Lincoln Portrait — *Copland*
Narrator MARIAN ANDERSON

*Yankee Doodle — *Cohan/Gould*

*America Sings — *arr. Bodge*
A Hot Time in the Old Town Tonight – I've Been Working on the Railroad – Down by the Old Mill Stream – In the Good Old Summer Time – When Irish Eyes are Smiling – God Bless America

This program will be seen nationwide as part of the 1974 Independence Day celebrations over PBS, the Public Broadcasting Service.

NEWTON NORTH HIGH SCHOOL CONCERT CHOIR
Raymond Smith *Director*

Have Ye Not Known — Ye Shall Have A Song, from 'The Peaceable Kingdom' — *Thompson*

I Hear A Voice A-Prayin' — *Bright*
BETSY GRADONE '74 *conductor*

My Bonnie Lass She Smelleth — *P.D.Q. Bach*
MARK MISHLER '73 *conductor*

*Overture to 'Candide' — *Bernstein*

Capriccio brillante for Piano and Orchestra op. 22 — *Mendelssohn*
DAVID KEYES '74 *Newton North High School*

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

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DAVID KEYES, a senior at Newton North High School, has been studying piano with Mrs Nini Perlo at the All Newton Music School for several years. He has performed in over thirty recitals in Newton, Brookline and Boston. For the past three years he has been studying theory and composition with Henry Lasker at the Newton High School. Recently, the Newton Symphony performed one of his compositions. A member of the Newton North High School's Choir and Opera Workshop, David Keyes is also captain of the Newton North Math Team and is student director of Newton's Environmental Science Program. Next fall he will enter Princeton University.

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Saturday May 25 1974

TONIGHT'S SOLOIST

A biography of MARIAN ANDERSON is printed on page 20

A biography of the NEW ENGLAND CONSERVATORY CHORUS is printed on page 20

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HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-FOURTH PROGRAM

Saturday Evening May 25 1974 at 8.30

ARTHUR FIEDLER *Conductor*

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POPS AMERICANA

America — *Carey/Bennett*
NEW ENGLAND CONSERVATORY CHORUS

Columbia, the Gem of the Ocean — *arr. Bennett*
NEW ENGLAND CONSERVATORY CHORUS

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*Overture to 'Candide' — *Bernstein*

*Artists' Life, Waltzes op. 316 — *Strauss*

*George M. Cohan Medley — *arr. Bodge*
Give My Regards to Broadway – Mary's a Grand Old Name – Nelly Kelly, I Love You – You're a Grand Old Flag – You Remind Me of My Mother – Harrigan – Yankee Doodle Dandy

*Boogie Woogie Bugle Boy — *Raye-Prince*

Among those present: Emmanuel College Class of 1974

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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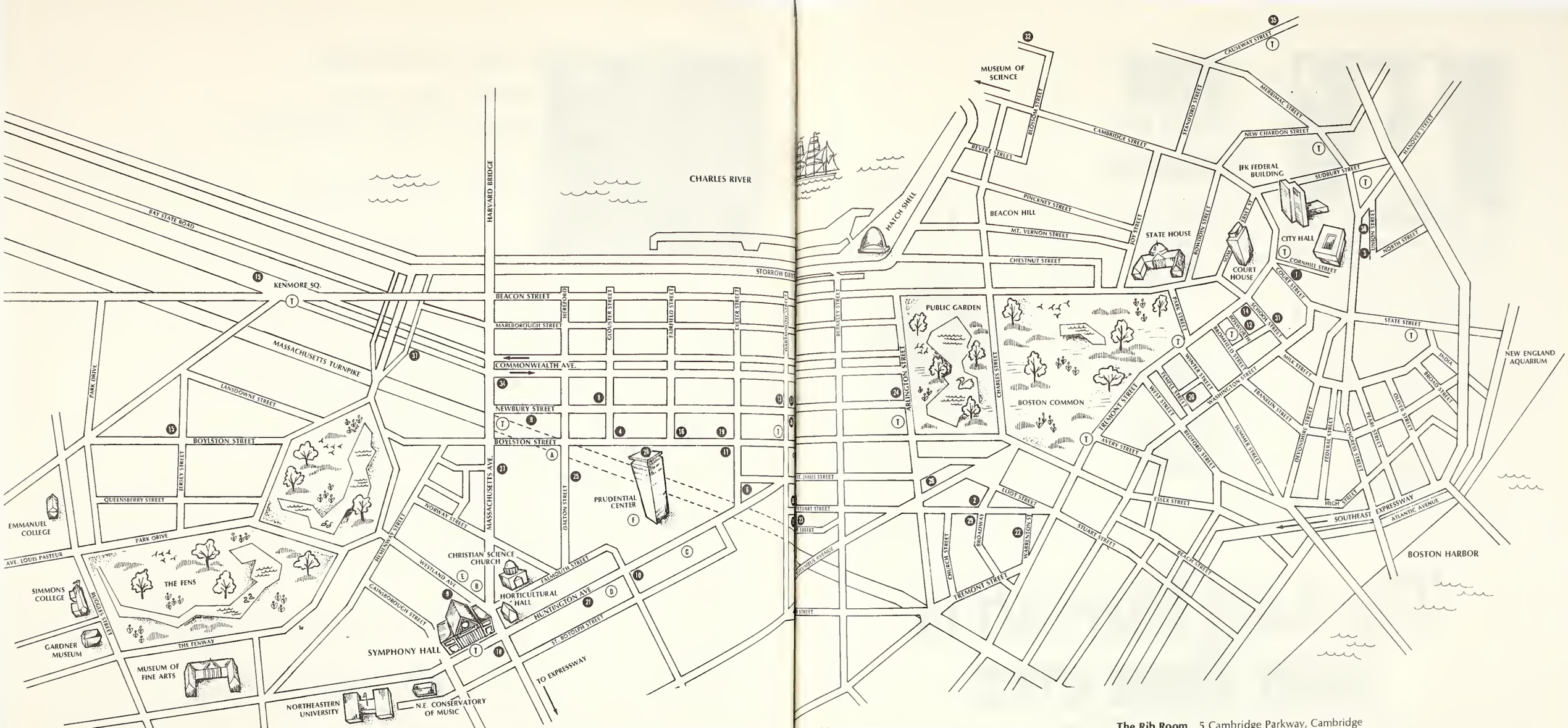

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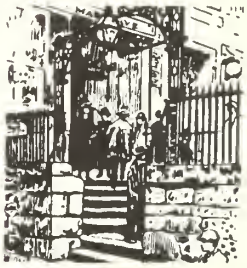

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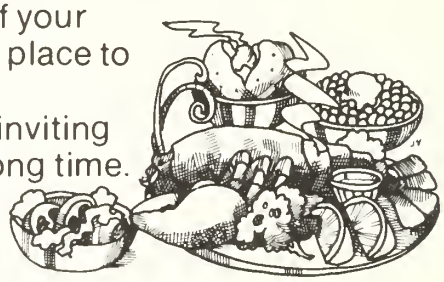

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Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
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Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
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All cheeses are served with crackers

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Wine Punch – See Wine List

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Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
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36 *Chablis, Vintage (A. Pic)	7.00	
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53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
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26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
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54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

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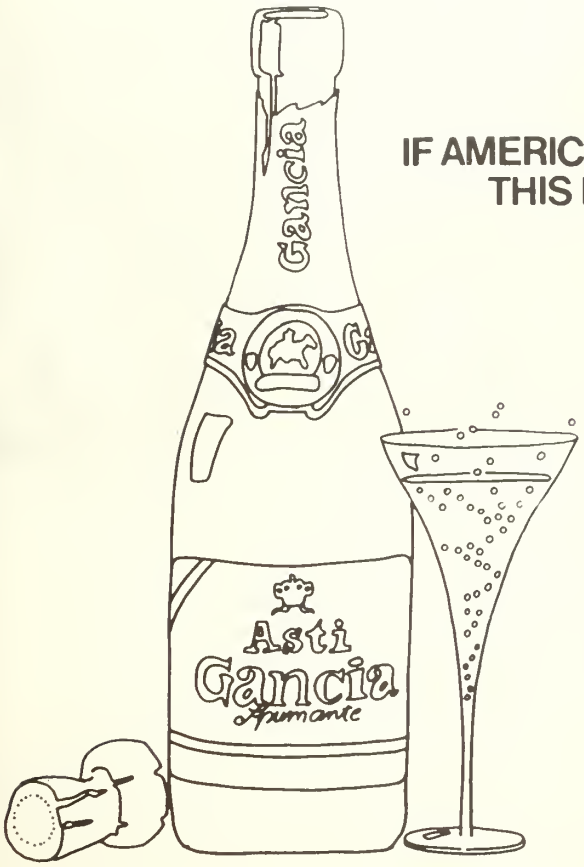

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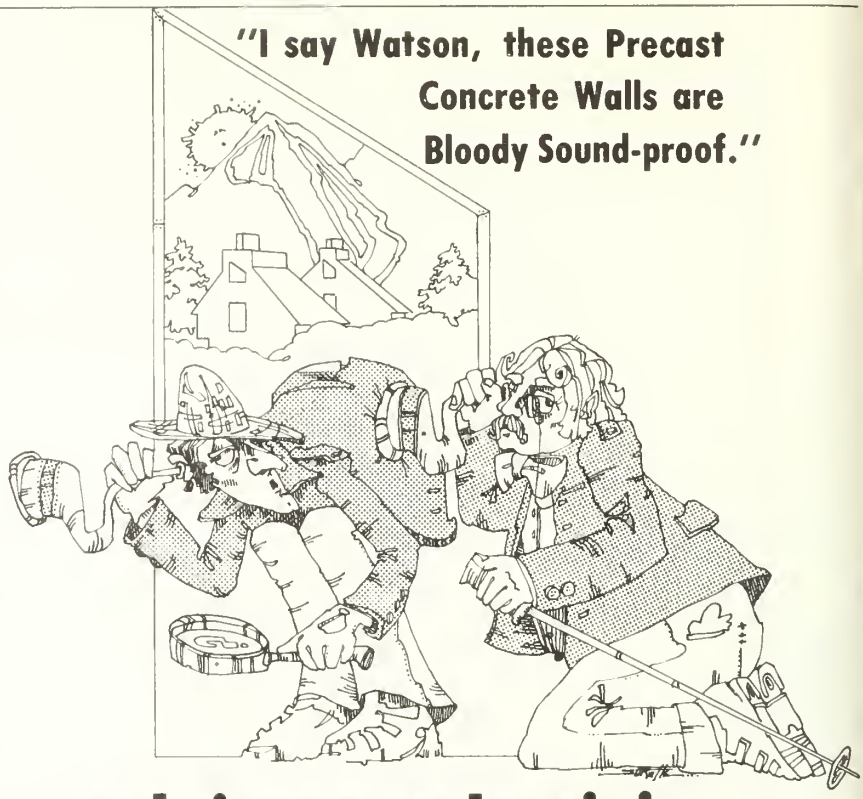

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The Council of Friends, founded eleven years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

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WGBH-FM Boston (89.7) WAMC-FM Albany (90.3)

WFCR-FM Amherst (88.5) WPJB-FM Providence (105.1)

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The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston WFCR-FM Amherst

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The audience would help greatly by being reasonably quiet while the conductor is on the podium.

RCA RECORDS

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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LATEST RECORDINGS BY ARTHUR FIEDLER & THE BOSTON POPS

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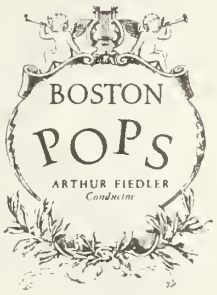

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I'm Christopher's father. I write ads for Advent. I didn't give him the use of the Advent 201 cassette deck because I thought there would be an ad in it, but because it seemed the only way to let him play the kind of music we like around the house without doing a lot of damage.

Chris is three and a half, and no more or less dextrous than other kids his age. He has been using the Advent 201 since he was two and a half, and the only casualty has been one cassette that he pulled the tape out of *before* he was given a chance to use the machine.

Watching him and the machine in action, I've come to the conclusion that nothing could be more fair testimony to the Advent 201 and the ease and fun of using cassettes than just showing things the way they have been with Christopher and the machine. (Everything is as usual in the picture, except that we pulled the Advent 201 out from under the bench a little so it would show better.)

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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

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FIFTH WEEK

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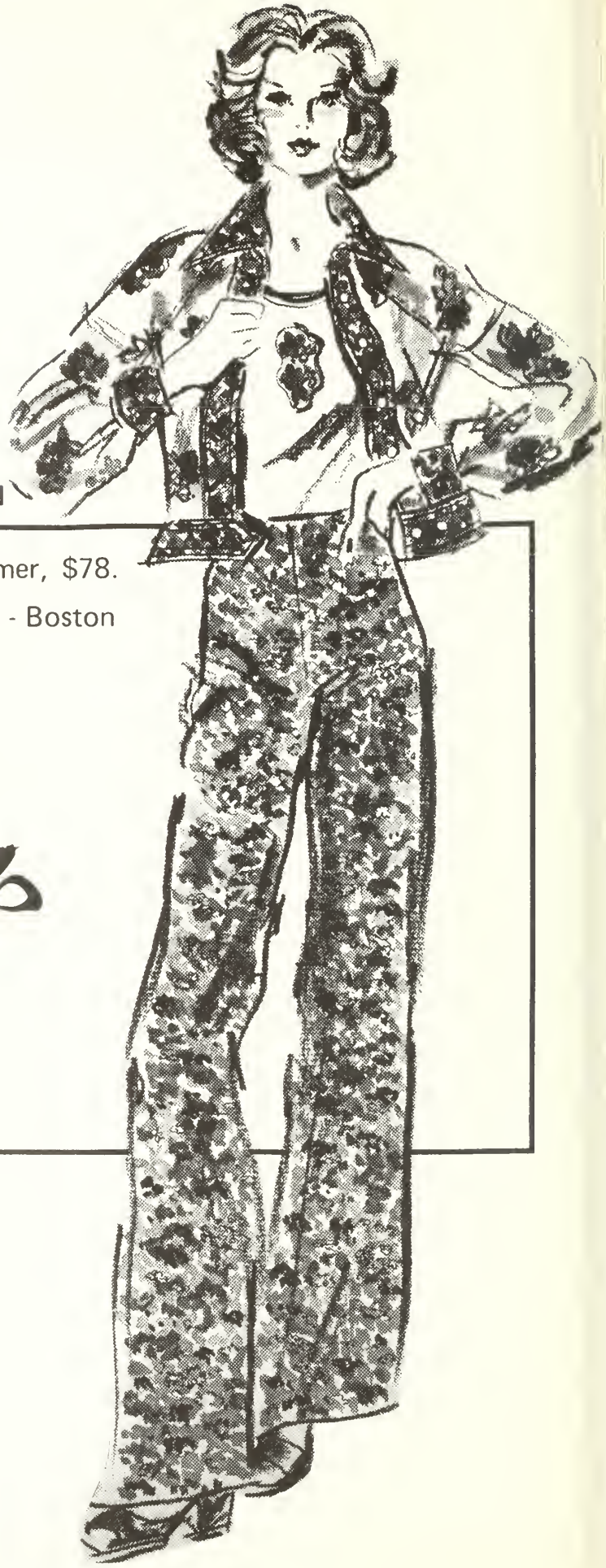

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-NINTH SEASON 1974

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ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

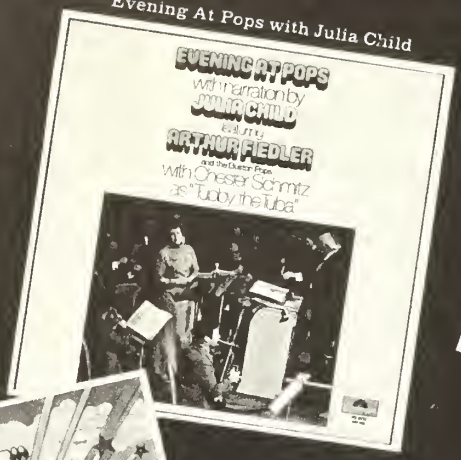
In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie,* resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

Evening At Pops with Julia Child



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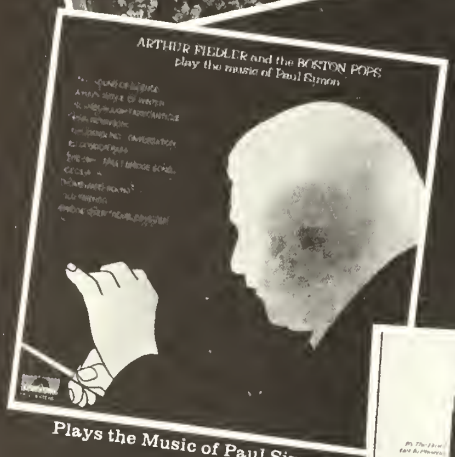
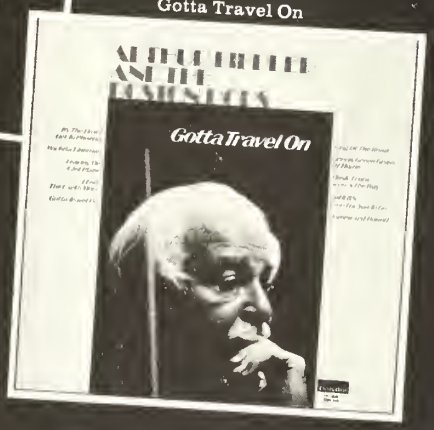


Plays the Music of Paul Simon

Gotta Travel On



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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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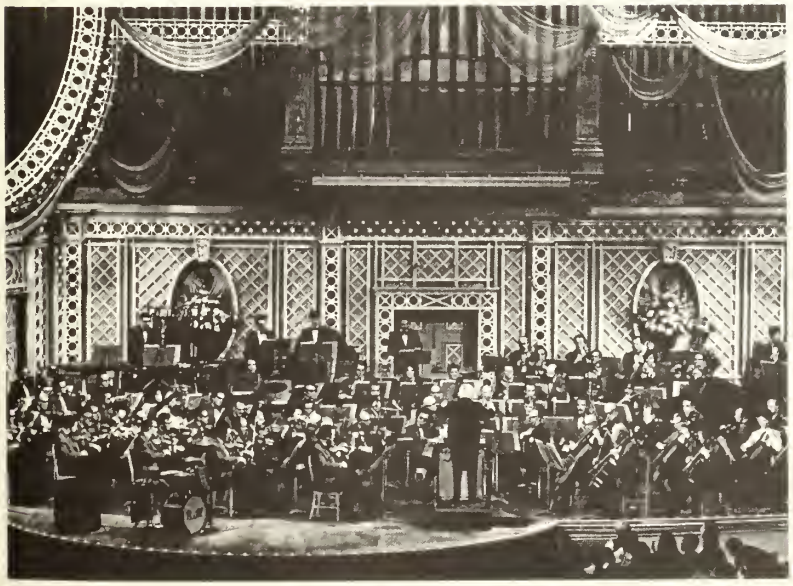
THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a series in each year since.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. In 1972 the Pops Orchestra made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-nine years old this year, the Boston Symphony ninety-three, and Arthur Fiedler, incredibly, is seventy-nine. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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In response to the requests of numerous patrons, the management decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking is now permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins
Jerome Rosen
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
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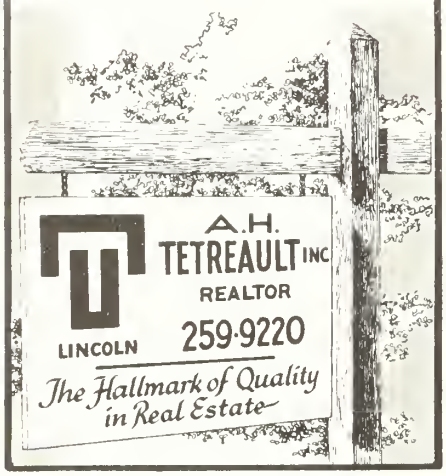

Monday May 27 1974

TONIGHT'S SOLOIST

MARK YEAGER, who is fourteen years old and from Dover, Massachusetts, has been studying piano for seven years. A pupil of Jean Poole Alderman of the Wellesley branch of the New England Conservatory, he gave a private recital there in May 1971 at the age of eleven. Mark has been attending theory and ensemble classes for the past two years at the New England Conservatory of Music and has performed in numerous workshops and recitals.

ART EXHIBIT IN THE CABOT-CAHNERS ROOM

Now showing in the Cabot-Cahners Room is an exhibit of contemporary art entitled *Works on Paper*. It has been provided by three Boston art galleries: Art/Asia (8 Story Street, Harvard Square), the Nielsen Gallery (179 Newbury Street) and the Sunne Savage Gallery (398A Beacon Street). From Art/Asia — graphics and abstract calligraphy by eight Japanese artists; from the Nielsen Gallery — etchings, lithographs and gouaches by twentieth century masters and contemporary artists, American and European; and from the Sunne Savage Gallery — watercolors, gouaches, graphites, serigraphs and collage works by New England painters and sculptors. Any inquiries regarding the art should be made directly to the galleries. The exhibit will remain on display throughout the Pops season.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-FIFTH PROGRAM

Monday Evening May 27 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

*Valdres March — *Hanssen*

Overture to 'Egmont' — *Beethoven*

Valse triste — *Sibelius*

*Peer Gynt Suite No. 1 — *Grieg*
Morning Mood – Anitra's Dance – In the Hall of the Mountain King

---

First Movement (Allegro) from Piano Concerto in D minor K. 466 — *Mozart*
MARK YEAGER

*Roumanian Rhapsody No. 1 in A Major op. 11 — *Enesco*

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and the
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Luther Enstad *Director*
Gertrude Sundlie *Accompanist*

Når Fjordene Blåner — *Paulsen*
Hjärtats Saga — *Aström*
Sköna Maj — *Been*

*Selection from 'The Sound of Music' — *Rodgers*
The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

*The Way We Were — *Hamlisch*

*Boogie Woogie Bugle Boy — *Raye-Prince*

Among those present: *New England Conservatory of Music — Extension Division; Scandinavian Heritage Foundation, Inc.; Wolf's Bus Lines*

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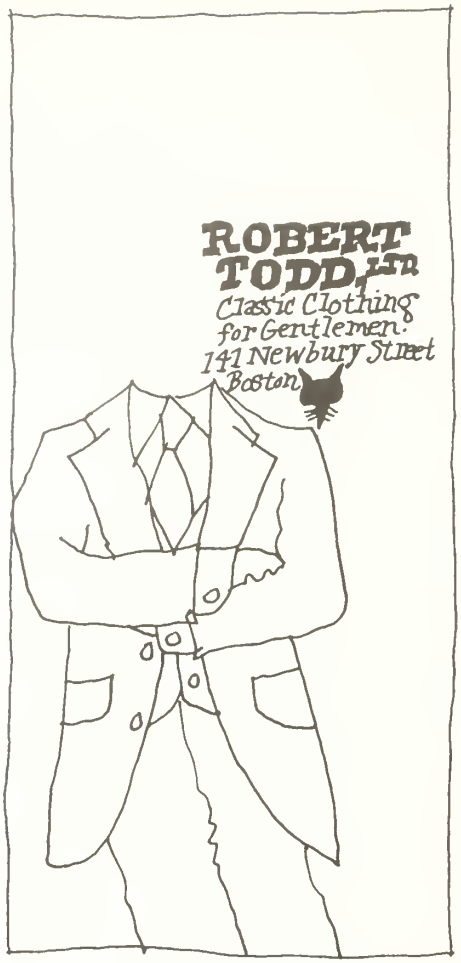

Tuesday May 28 1974

TONIGHT'S SOLOIST

PROFESSOR PETER SCHICKELE, the reknown professor of music from the University of Southern North Dakota at Hoople, discovered P.D.Q. Bach several years ago. This last and not surprisingly undocumented offspring of Johann Sebastian's twenty-odd children is purported to have been born in 1807 and to have died in 1742, thus putting him in the transition period from the baroque to the classical — though he lived through it backwards. Professor Schickele first discovered the unknown Bach when he found, by chance, a scrap of manuscript being used as a coffee strainer in Bavaria. It was, of course, a fragment of the *Sanka Cantata*. Ever since then, long-lost works of the composer have been turning up, thanks to the efforts of Professor Schickele. From all evidence it appears that P.D.Q. Bach was a plagiarist on a grand scale. His lack of talent led him to delve into themes ranging from those of his father J. S., to Mozart, Beethoven, Brahms, Rachmaninoff, Stephen Foster and many others. (It is uncanny, but he prophetically echoed composers beyond his own time.) The orchestration of P.D.Q. Bach's works often calls for most unusual instruments which Professor Schickele has been forced to re-invent due to their obsolescence. These include the left-handed sewer flute, the shower hose in D, the Oscar Meyer wiener whistle and the tromboon. Modest though he is to admit it, Professor Schickele has undeniably mastered the techniques of these instruments, and has even managed to record P.D.Q. Bach's works for Vanguard, despite the resistance from the recording industry.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-SIXTH PROGRAM

Tuesday Evening May 28 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Thunder and Lightning, Polka-schnell op. 324 — *Strauss*

A Grand, Grand Overture for Three Vacuum Cleaners, One Floor Polisher and Full Orchestra op. 57 — *Arnold*
Dedicated to President Hoover

A Sweet-maker and an Irritator
*Flight of the Bumble Bee — *Rimsky-Korsakoff*
*Mosquito Dance — *White*

*Pop Goes the Weasel — *arr. Cailliet*

Concerto for Piano versus Orchestra S. 88 — *P.D.Q. Bach (1807-1742)*
Allegro immoderato
Andante con Mr Moto
Vivace Liberace

PROFESSOR PETER SCHICKELE

Finale from Symphony No. 45 in F sharp minor — *Haydn*
'Farewell'

---

*Yankee Doodle — *arr. Gould*

†*Bolero — *Ravel*

*The Way We Were — *Hamlisch*

*Boogie Woogie Bugle Boy — *Raye-Prince*

Prof. Schickele plays whatever piano is available, exclusively
P.D.Q. Bach is recorded on the Vanguard label, unbelievably

Among those present: *The Grand Commandery of Knights Templar, Inc.; Brockton Rotary Club; Tuborg; Dedham Education Association; Attleboro Lions Club; Joseph Warren Lodge, F. and A.M.; Uxbridge Woman's Club*

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A biography of PROFESSOR PETER SCHICKELE is printed on page 14

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The cover photograph of Arthur Fiedler is by William Shisler.

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Photo taken by Paula Gilman in the Ancient Instrument Room of the Boston Symphony Orchestra at Symphony Hall, Boston, Mass., Spring 1974.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-SEVENTH PROGRAM

Wednesday Evening May 29 1974 at 8.30

ARTHUR FIEDLER *Conductor*

REVISED PROGRAM

*Thunder and Lightning, Polka-schnell op. 324 — *Strauss*

*Overture to 'Orpheus in Hades' — *Offenbach*

A Sweet-maker and an Irritator
- *Flight of the Bumble Bee — *Rimsky-Korsakoff*
- *Mosquito Dance — *White*

*Pop Goes the Weasel — *arr. Cailliet*

Concerto for Piano versus Orchestra S. 88 — *P.D.Q. Bach (1807-1742)*
- Allegro immoderato
- Andante con Mr Moto
- Vivace Liberace

PROFESSOR PETER SCHICKELE

Finale from Symphony No. 45 in F sharp minor — *Haydn*
'Farewell'

Selection from 'Girl Crazy' — *Gershwin-Anderson*
I Got Rhythm — Embraceable You — Bidin' My Time — But Not for Me — I Got Rhythm

Two Beatles Tunes
- *Yesterday — *Lennon-McCartney*
- *Yellow Submarine — *Lennon-McCartney*

*Deep In the Heart of Texas — *Swander*

†*The Stars and Stripes Forever, March — *Sousa*

Prof. Schickele plays whatever piano is available, exclusively
P.D.Q. Bach is recorded on the Vanguard label, unbelievably

Among those present: Newton-Wellesley Hospital School of Nursing; Middlesex District Dental Auxiliary; Sisterhood Temple Shalom, Milton; Skidmore Alumnae Club of Boston; Young Presidents Organization; Beverly Teachers Association; Boston State College-Senior Class, 1974; Infectious Diseases, Division of Children's Hospital; U.S. Army Natick Laboratories, Women's Club

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-SEVENTH PROGRAM

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Concerto for Piano versus Orchestra S. 88 — *P.D.Q. Bach (1807-1742)*
Allegro immoderato
Andante con Mr Moto
Vivace Liberace

PROFESSOR PETER SCHICKELE

Finale from Symphony No. 45 in F sharp minor — *Haydn*
'Farewell'

Selection from 'Girl Crazy' — *Gershwin-Anderson*
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Two Beatles Tunes
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Among those present: *Newton-Wellesley Hospital School of Nursing; Middlesex District Dental Auxiliary; Sisterhood Temple Shalom, Milton; Skidmore Alumnae Club of Boston; Young Presidents Organization; Beverly Teachers Association; Boston State College-Senior Class, 1974; Infectious Diseases, Division of Children's Hospital; U.S. Army Natick Laboratories, Women's Club*

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Thursday May 30 1974

TONIGHT'S SOLOIST

JEROME ROSEN, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Detroit in 1939. He worked as an undergraduate at Western Reserve University in Cleveland, majoring in mathematics and philosophy, meanwhile continuing musical studies. His violin teachers included Ivan Galamian, Josef Gingold and Rafael Druian. Jerome Rosen was for three years an apprentice conductor of the Cleveland Orchestra, and for seven seasons he was a violinist, conductor and keyboard player with that Orchestra, and eight times was a member of the Festival Casals Orchestra. Until his appointment to the Boston Symphony, he was associate concertmaster of the Detroit Symphony, and Conductor and Musical Director of the Oak Park (Michigan) Symphony. Jerome Rosen has been active also in chamber music, has given numerous recitals, and has been soloist with the Cleveland Orchestra, the Detroit Symphony and with many community orchestras. He has taught privately, as well as at the Hawken School in Cleveland, the Indian Hill Music Workshop at Stockbridge, and at the Meadowbrook School of Music in Rochester, Michigan.

ADVERTISING IN THE ORCHESTRA'S PROGRAMS

For information about advertising space and rates in the programs of the Boston Symphony Orchestra, (the Boston Pops, Tanglewood, and Fall/Winter Boston Symphony Orchestra programs) please call Mr Stephen Campbell at Media-Rep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-EIGHTH PROGRAM

Thursday Evening May 30 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

YANKEE CONFERENCE NIGHT

*Semper Fidelis, March — *Sousa*

*Overture to 'Poet and Peasant' — *Suppé*

Suite from 'The Water Music' — *Handel-Harty*
- Allegro
- Air
- Allegro deciso

Infernal Dance of Kashchei — *Stravinsky*

Violin Concerto No. 4 in D Major K. 218 — *Mozart*
- Allegro
- Andante cantabile
- Rondo

JEROME ROSEN

*Ritual Fire Dance — *Falla*

---

*Selection from 'The Sound of Music' — *Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†*Smoke Gets in Your Eyes — *Kern-Bodge*

*Feuerfest Polka — *J. Strauss*

Among those present: *Lunenberg High School; Belmont Recreation Department*

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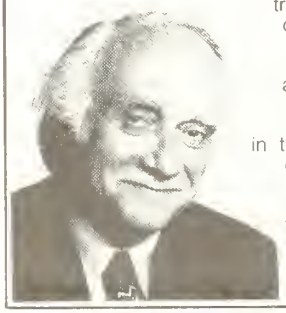

Friday May 31 1974

TONIGHT'S SOLOISTS

GERALDINE O'GRADY is one of Ireland's most popular musicians. Formerly conductor of the Radio Telefis Eireann Symphony Orchestra, she has won numerous musical prizes in Europe, and recently completed a tour of Brazil. Miss O'Grady started her violin studies at the Irish College of Music in Dublin. She won all major violin awards in Ireland and, at age sixteen, was given a scholarship by the Irish government to continue her studies in Paris under Jean Fournier. In 1955 she graduated from the Conservatoire National Superieur de Paris with a Premier Prix and First Place. As a soloist she has played in most European capitals. Miss O'Grady broadcasts regularly on Radio Telefis Eireann and the BBC, and has also been featured on Paris Radio, Vatican Radio and Radio Hilversum. In addition to numerous appearances on Irish Television, she has appeared as soloist on BBC Television and on TV Brazil. Her recording of classical Irish Airs has enjoyed popularity world wide.

EILY O'GRADY is Ireland's première harpist. In addition to numerous solo and ensemble performances throughout Europe, she has toured the United States four different times as Director of the Clann Gael. A leading performer on radio and television in Ireland, Miss O'Grady served as pianist on the popular recording, *Melodies of Ireland*.

The O'Grady sisters' appearance is made possible by the Eire Society of Boston in cooperation with the Irish American Cultural Institute, whose official patrons are Their Excellencies Mr Erskine Childers, President of Ireland, and Mr Eamon De Valera, Former President of Ireland.

DOUGLAS MARSHALL, whose father is a member of the Boston Symphony Orchestra and the Boston Pops, began his organ studies with George Faxon and continued with Virgil Fox. He appeared on nationwide television with the Peloquin Chorale and, in 1972, was awarded first prize in the National Organ Playing Competition sponsored by the American Guild of Organists. As a boy, Douglas Marshall sang at Trinity Church, Boston, on many occasions. He also appeared with the Bretton Woods Boy Singers in New Hampshire and the Peabody Art Theatre in Baltimore. He is presently organist and choirmaster of the United Church of Christ in Medfield.

CABOT-CAHNERS ROOM & EDWARD HATCH MEMORIAL ROOM

These rooms are open for refreshments one hour before the start of each concert. They remain open until a reasonable time after the concert's end.

OLD TIMERS' NIGHT

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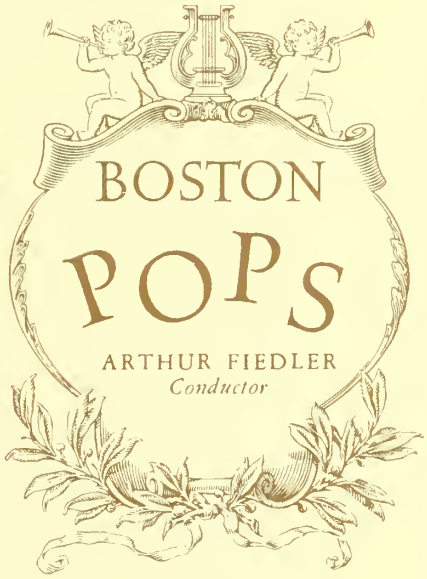


SUNDAY MAY 26 1974 AT 8.30

SYMPHONY HALL BOSTON MASSACHUSETTS

Michael Pierce

ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

PENSION FUND CONCERT

Sunday Evening May 26 1974 at 8.30

ARTHUR FIEDLER *Conductor*

OLD TIMERS' NIGHT

*Triumphal March, from 'Aida' — *Verdi*

†*By the Beautiful Blue Danube, Waltzes op. 314 — *Strauss*

*Largo, from 'Xerxes' — *Handel*
JEROME ROSEN *solo violin*

Many Happy Returns — *arr. Mason*
Bewitched, Bothered and Bewildered – Singin' in the Rain – Charmaine – Alexander's Ragtime Band

---

Under the Double Eagle, March — *J. F. Wagner*

*Overture to 'William Tell' — *Rossini*

*George M. Cohan Medley — *arr. Bodge*
Give My Regards to Broadway – Mary's a Grand Old Name – Nelly Kelly, I Love You – You're a Grand Old Flag – You Remind Me of My Mother – Harrigan – Yankee Doodle Dandy

Two Pieces for Harmonica and Orchestra — *arr. Hayman*
Here Comes the Show Boat — *Pinkard*
Waiting for the Robert E. Lee — *Muir*
Ruby — *Roemheld*

RICHARD HAYMAN

*Song Fest Medley — *arr. Bodge*
Pack Up Your Troubles – Smiles – Till We Meet Again – In the Shade of the Old Apple Tree – My Wild Irish Rose – Take Me Out to the Ball Game – Sweet Adeline – Put on Your Old Grey Bonnet – There Is a Tavern in the Town – Maine Stein Song – Let Me Call You Sweetheart

*Boogie Woogie Bugle Boy — *Raye-Prince*

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

BALDWIN PIANO
†POLYDOR & *RCA RECORDS

Michael Pierce

RICHARD HAYMAN, conductor, composer, orchestrator, arranger, musical director and harmonica virtuoso, was born in Cambridge, Massachusetts in 1920. Since 1950 he has been the chief arranger for the Boston Pops Orchestra, with which he has also appeared as a guest conductor. Forty-five of his own compositions have been recorded and include *If You Go Away*, and *No Strings Attached*. In television Mr Hayman has been responsible for innumerable series, specials, documentaries and commercials. He has scored Broadway shows and orchestrations for numerous motion pictures; among these are *Meet Me in St Louis, Girl Crazy*, and *State Fair*. As a music director of tour shows his most recent clients have included Tom Jones, Englebert Humperdinck, Mary Lou Collins and The Goldiggers. For the past five years he has been music director for Bob Hope's summer appearances across the United States. Mr Hayman has also arranged and conducted recordings for more than fifty stars of the motion pictures, stage, radio and television. His orchestrations and arrangements have been played by orchestras all over the United States and children have heard his background music for such television specials as *Pinocchio, Jack and the Beanstalk, The Emperor's New Clothes* and *Aladdin*. Among the orchestras which he has recently conducted are those of Atlanta, Pittsburgh and Baltimore. He is director and conductor of the Detroit Symphony Orchestra's Pops Concert series.

JEROME ROSEN, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Detroit in 1939. He worked as an undergraduate at Western Reserve University in Cleveland, majoring in mathematics and philosophy, meanwhile continuing musical studies. His violin teachers included Ivan Galamian, Josef Gingold and Rafael Druian. Jerome Rosen was for three years an apprentice conductor of the Cleveland Orchestra, and for seven seasons he was a violinist, conductor and keyboard player with that Orchestra, and eight times was a member of the Festival Casals Orchestra. Until his appointment to the Boston Symphony, he was associate concertmaster of the Detroit Symphony, and Conductor and Musical Director of the Oak Park (Michigan) Symphony. Jerome Rosen has been active also in chamber music, has given numerous recitals, and has been soloist with the Cleveland Orchestra, the Detroit Symphony and with many community orchestras. He has taught privately, as well as at the Hawken School in Cleveland, the Indian Hill Music Workshop at Stockbridge, and at the Meadowbrook School of Music in Rochester, Michigan.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

SONG FEST, Medley

arranged by Peter Bodge

1. PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit-bag.
And smile, smile, smile.

2. SMILES

There are smiles that make us happy,
There are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

3. TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie.
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me,
Till we meet again.

4. IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,
Where the love in your eyes I could see.
When the voice that I heard, like the song of the bird,
Seem'd to whisper sweet music to me;
I could hear the dull buzz of the bee,
In the blossoms as you said to me,
'With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree.'

5. MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that grows,
And some day for my sake, she may let me take
The bloom from my wild Irish rose.

6. TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with
the crowd,
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame —
For it's one, two, three strikes,
You're out at the old ball game.

7. SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline.

8. PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,
With the blue ribbon on it,
While I hitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

9. THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town
And there my true love sits him down, sits him down
And takes his ease 'mid laughter free
And never, never thinks of me.
Fare thee well, for I must leave thee,
Do not let this parting grieve thee,
And remember that the best of friends must part,
must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

10. MAINE STEIN SONG

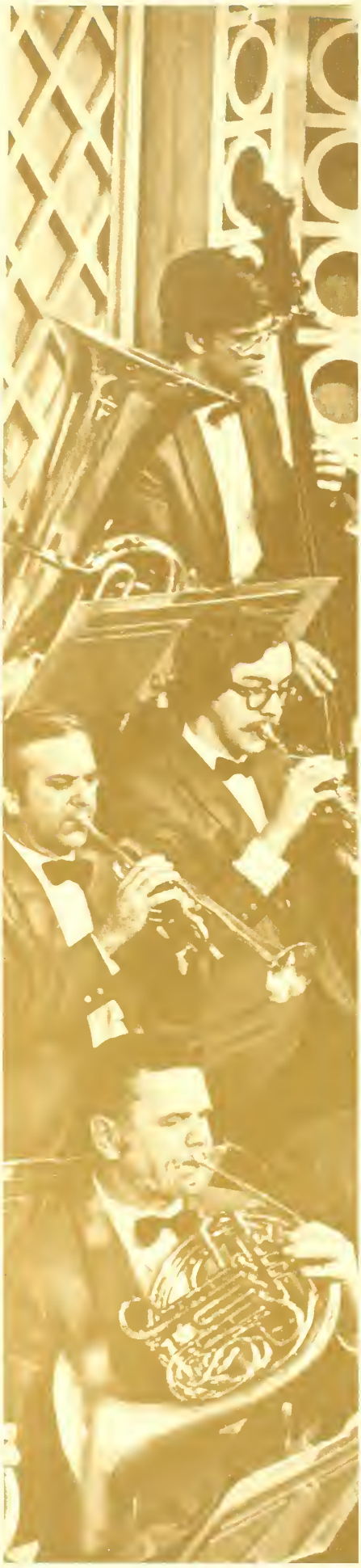
Fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then — drink to all the happy hours.
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

To the trees, to the sky!
To the spring in its glorious happiness,
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then — drink to all the happy hours,
Drink to the careless days.
Drink to Maine, our Alma Mater,
The college of our hearts always.

11. LET ME CALL YOU SWEETHEART

Let me call you 'Sweetheart'; I'm in love with you;
Let me hear you whisper that you love me, too.
Keep the lovelight glowing in your eyes so true
Let me call you 'Sweetheart'; I'm in love with you.



Michael Pierce

The Pops Beer & Ale List

Budweiser Beer	1.00
Miller High Life	1.00
Miller Ale	1.00
Schlitz Beer	1.00
Michelob Beer	1.10
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25

Cigarettes

Camel	Marlboro	Parliament
Kent King	Newport	Tareyton
Lark	Pall Mall	Winston

Benson & Hedges 100's

All cigarettes .60 per pack

OLD TIMERS' NIGHT SPECIALS

A pitcher of Budweiser Beer	2.50
An Old Timers' Night Hat	1.00

THE BOSTON SYMPHONY PENSION INSTITUTION

The Boston Symphony Pension Institution, established in 1903, is the oldest among American symphony orchestras. During the past few years the Pension Institution has paid annually over $500,000 to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from open rehearsals in Symphony Hall and at Tanglewood and from radio broadcasts, for which the members of the Orchestra donate their services. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

The Pops Menu

SANDWICHES

Baked Country Ham	1.50	Cream Cheese on Date Nut	.75
Sliced Corned Beef	2.00	Breast of Turkey	1.75
Country Ham and Swiss Cheese	1.75	Swiss Cheese	1.00

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	2.00
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.60	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.50	.80	Spanish Peanuts	.45	.70
Extra Fine Cashews	1.00	1.25	Mixed Nuts with Peanuts	.70	.90
Mixed Nuts (no peanuts)		.90	1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.10	Chocolates	.30
Butter Creams	1.35	Jelly Gems, assorted	1.10
Miniatures – 11 oz.	2.00	Pepp.-Wtg.-Coffee Patties	.80

French Tissot Drops – Hard Candies .40

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee	.50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple	.75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Coca-Cola	.35
Pops Punch, Pitcher	2.00	Martinelli's Sparkling Cider	
Lemonade, Glass	.50	6.4 oz.	.75
Lemonade, Pitcher	2.00	Bottle, fifth	2.50
Canada Dry Ginger Ale, 7 oz.	.35		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

FIRST BALCONY SERVICE – HUNTINGTON AVENUE FOYER

The Pops Wine List

CHAMPAGNES & SPARKLING WINES	Bot.	½ Bot.
3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumante	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
32 *Liebfraumilch, Vintage Madrigal	5.50	3.50
33 San Martin Emerald Riesling	4.00	2.50
34 *Lancers Vinho Branco	6.00	4.00
35 San Martin Malvasia Bianca	5.00	
36 *Chablis, Vintage (A. Pic)	7.00	
38 *Bouchard Père & Fils Pouilly Fuissé	9.00	6.00
53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
41 San Martin Cabernet Ruby	4.00	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 San Martin Zinfandel	4.00	
44 *Egri Bikaver (Hungarian)	5.50	3.50
45 San Martin Petite Sirah	5.00	
46 *Chateauneuf du Pape, Domaine de la Solitude	8.00	5.00
48 *Mazzoni Lambrusco	4.00	
55 *Sangria (The Bull)	3.00	

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
50 *Lancers Vin Rosé	6.00	
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

SHERRY	Glass
27 *Duff Gordon Amontillado (Dry)	6.50 1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
Claret Lemonade	3.00	1.00

*Imported

Please order by number and indicate whether you wish a bottle or ½ bottle

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-NINTH PROGRAM

Friday Evening May 31 1974 at 8.30

ARTHUR FIEDLER *Conductor*

EIRE SOCIETY NIGHT

O'Donnell Aboo, March — *deVille*

Fourth Movement (Allegro con brio) from Symphony No. 7 in A Major op. 92 — *Beethoven*
Based on the Irish Tune 'Kitty of Coleraine'

Romance in F for Violin and Orchestra — *Beethoven*
Introduction and Rondo Capriccioso for Violin and Orchestra op. 28 — *Saint-Saëns*

GERALDINE O'GRADY

First Movement (Allegro) from Organ Concerto No. 4 in F Major op. 4 — *Handel*

DOUGLAS MARSHALL

Three Pieces for Violin and Irish Harp
- The Snowy Breasted Pearl — *arr. Calthorpe*
- The Last Rose of Summer — *arr. Calthorpe*
- The Coulin — *arr. Esposito-O'Grady*

GERALDINE O'GRADY *violin*
EILY O'GRADY *Irish harp*

Irish Rhapsody — *Herbert*

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to Be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

†The Impossible Dream, from 'The Man of La Mancha' — *Leigh*

†*The Stars and Stripes Forever, March — *Sousa*

Among those present: *Pegasus International Travel Club; Couples Club of the United Church of Christ, Medfield; National Secretaries Association; Stonehill College; Winch Park Junior High School; United Church, Walpole; Girl Scouts, Merrimack; Trinity Lutheran Church — West Roxbury; International Congress and Convention Association*

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†POLYDOR & *RCA RECORDS

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Saturday Evening June 1 1974

TONIGHT'S SOLOISTS

DAVID ARNOLD, a native of Chicago, is a candidate for the Artist Diploma degree at the New England Conservatory of Music. A student of Mark Pearson, Mr Arnold appeared as soloist with the Newton Symphony in the New England première performance of Shostakovitch's Symphony No. 13 and with the Concord Symphony in Haydn's *Creation*. He appeared as Sharpless in the Springfield Symphony production of *Madame Butterfly* and portrayed Ramiro in the New England Conservatory production of *L'Heure Espagnole*. This coming summer Mr Arnold will sing the title role in the Harvard University production of *The Marriage of Figaro*.

GREIG SHEARER, who is from Waterbury, Connecticut, is a candidate for a bachelor's degree in music at the New England Conservatory. A student of James Pappoutsakis, he is a member of the New England Conservatory Symphony Orchestra, the Chamber Music Ensemble and the New England Conservatory Wind Ensemble. This coming summer Mr Shearer will tour with the Conservatory Symphony Orchestra.

THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE made its debut in May 1972 at the American Romantic Music Festival held in Jordan Hall at the New England Conservatory. Its success was instantaneous. Soon after, Conservatory President Gunther Schuller formed a permanent Ensemble. Originally the Ensemble consisted of twelve Conservatory musicians and Mr Schuller. It has since expanded to include fifteen students. Last spring the Ensemble released an album of Scott Joplin Ragtime tunes entitled *Scott Joplin: The Red Back Book*. It was awarded a Grammy for the Best Chamber Music Performance of 1973. In February of this year they released a second album of Ragtime tunes — *More Scott Joplin Rags*. The New England Conservatory Ragtime Ensemble has performed in New York and Washington, D.C., and has appeared on several television programs.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTIETH PROGRAM

Saturday Evening June 1 1974 at 8.30

ARTHUR FIEDLER *Conductor*

NEW ENGLAND CONSERVATORY NIGHT

*War March of the Priests, from 'Athalia' — *Mendelssohn*

Overture to 'L'Italiana in Algeri' — *Rossini*

Pietà, rispetto, amore, from 'Macbeth' — *Verdi*

DAVID ARNOLD

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

---

†*Little Fugue in G minor — *Bach-Cailliet*

First Movement (Allegro moderato) from Flute Concerto in G Major K. 313 — *Mozart*

GREIG SHEARER

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

---

THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE
Conducted by GUNTHER SCHULLER

The Entertainer — *Joplin*
Magnetic Rag — *Joplin*
Original Rags — *Joplin*

Boogie Woogie Bugle Boy — *Raye-Prince*

Among those present: *Northeast Utilities Recreation Committee; Nazareth Child Care Center; Evangelical Covenant Church Couples Club; Holden First Baptist Church; Couples Club of Pilgrim Congregational Church in Leominster*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

BALDWIN PIANO
†POLYDOR AND *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

MEMBERS OF THE BOSTON POPS ORCHESTRA

Sunday Evening June 2 1974 at 8.30

ARTHUR FIEDLER *Conductor*

M.I.T. NIGHT

*Knightsbridge March — *Coates*

Academic Festival Overture — *Brahms*

†*Little Fugue in G minor — *Bach*

Finale (Allegro con fuoco) from Symphony No. 4 in F minor op. 36 — *Tchaikovsky*

---

*Capriccio Espagnol — *Rimsky-Korsakoff*

Alborada – Variations – Alborada – Gypsy Scene – Fandango of the Asturias

†*Bolero — *Ravel*

Selection from 'No, No Nanette' — *Youmans*

Introduction – I Want to Be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

*The Way We Were — *Hamlisch*

*St Louis Blues, March — *Handy*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

BALDWIN PIANO
†POLYDOR & *RCA RECORDS

BOSTON POPS
ARTHUR FIEDLER
Conductor

SYMPHONY HALL INFORMATION

Box Office hours — The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Restrooms for women are located on the Floor and First Balcony levels; for men on the First Balcony level.

Lost and found — inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

A map of the area surrounding Symphony Hall, which shows the location of convenient parking facilities and restaurants, is printed elsewhere in the program.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

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ARTHUR FIEDLER
Conductor

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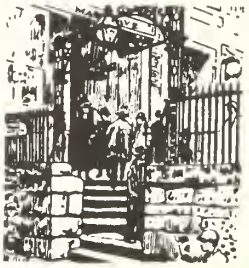

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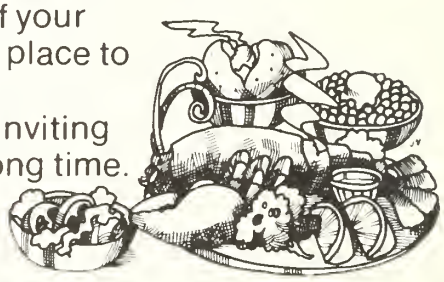

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The Pops Menu

SANDWICHES

Baked Country Ham	1.50	Cream Cheese on Date Nut	.75
Sliced Corned Beef	2.00	Breast of Turkey	1.75
Country Ham and Swiss Cheese	1.75	Swiss Cheese	1.00

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	2.00
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.60	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.50	.80	Spanish Peanuts	.45	.70
Extra Fine Cashews	1.00	1.25	Mixed Nuts with Peanuts	.70	.90

Mixed Nuts (no peanuts) ..... .90 1.15

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.10	Chocolates	.30
Butter Creams	1.35	Jelly Gems, assorted	1.10
Miniatures – 11 oz.	2.00	Pepp.-Wtg.-Coffee Patties	.80

French Tissot Drops – Hard Candies .40

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee ..... .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .... .75

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Pops Punch, Glass	.50	Coca-Cola	.35
Pops Punch, Pitcher	2.00	Martinelli's Sparkling Cider	
Lemonade, Glass	.50	6.4 oz.	.75
Lemonade, Pitcher	2.00	Bottle, fifth	2.50
Canada Dry Ginger Ale, 7 oz.	.35		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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8. Charles Krug Chablis
Well balanced, full, rich, dry

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Slightly effervescent. Lively bouquet

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A favorite white wine from Germany

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

14. Sauterne-A. Lichine
Moderately sweet with fully developed character and exceptional bouquet

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3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumante	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
32 *Liebfraumilch, Vintage Madrigal	5.50	3.50
33 San Martin Emerald Riesling	4.00	2.50
34 *Lancers Vinho Branco	6.00	4.00
35 San Martin Malvasia Bianca	5.00	
36 *Chablis, Vintage (A. Pic)	7.00	
38 *Bouchard Père & Fils Pouilly Fuissé	9.00	6.00
53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
41 San Martin Cabernet Ruby	4.00	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 San Martin Zinfandel	4.00	
44 *Egri Bikaver (Hungarian)	5.50	3.50
45 San Martin Petite Sirah	5.00	
46 *Chateauneuf du Pape, Domaine de la Solitude	8.00	5.00
48 *Mazzoni Lambrusco	4.00	
55 *Sangria (The Bull)	3.00	

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
50 *Lancers Vin Rosé	6.00	
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

SHERRY		Glass
27 *Duff Gordon Amontillado (Dry)	6.50	1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
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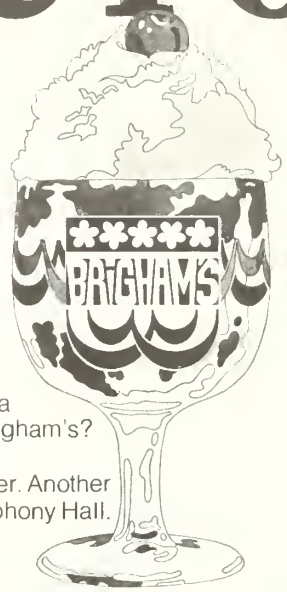

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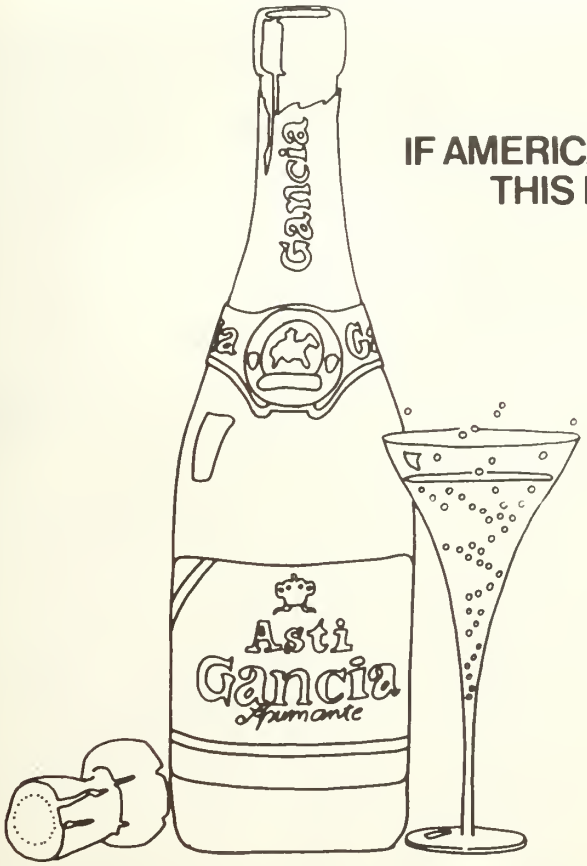

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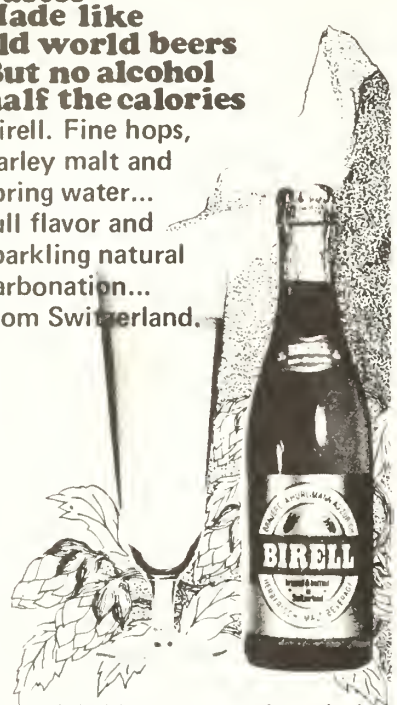

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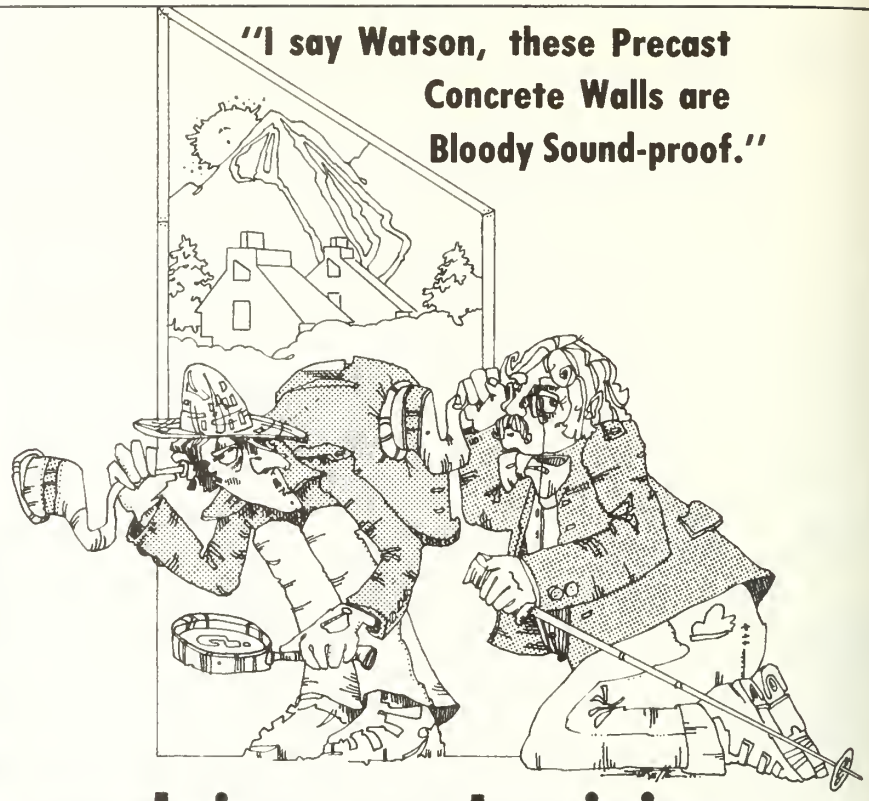

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The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (102.5FM & 1330AM)

WGBH-FM Boston (89.7) WAMC-FM Albany (90.3)

WFCR-FM Amherst (88.5) WPJB-FM Providence (105.1)

WCRB-FM and WGBH-FM co-operate in 4-channel stereo broadcasts

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston WFCR-FM Amherst

WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

RCA RECORDS

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration.*

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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LATEST RECORDINGS BY ARTHUR FIEDLER & THE BOSTON POPS

SALUTE TO DISNEY

highlighting

Mickey Mouse March; 'Robin Hood' Medley; 'Mary Poppins' Medley; 'Snow White and the Seven Dwarfs' Fantasy; 'The Happiest Millionaire' Medley; When You Wish upon a Star; Zip-a-dee-doo-dah.

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GREATEST HITS OF THE 30s, VOL. II

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In the Mood; Love is Here to Stay; Yours is my Heart Alone; Tumbling Tumbleweeds; Easy to Love; Blue Moon; All the Things You Are; Wagon Wheels.

GREATEST HITS OF THE 40s, VOL. II

highlighting

Deep in the Heart of Texas; Stella by Starlight; A String of Pearls; San Antonio Rose; Holiday for Strings; White Christmas; Tuxedo Junction.

GREATEST HITS OF THE 50s, VOL. II

highlighting

Get Me to the Church on Time; Misty; The Syncopated Clock; High Noon; Around the World in 80 Days; And This is my Beloved; Climb Ev'ry Mountain.

GREATEST HITS OF THE 60s, VOL. II

highlighting

The Shadow of your Smile; Georgy Girl; Mame; Cabaret; By the Time I Get to Phoenix; Java; A Man and a Woman; Days of Wine and Roses; Yellow Submarine.

THE GREATEST HIT SONGS FROM THE SPECIAL TV OFFERS, VOL. I

highlighting

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His favorite records, on the other hand, are a mess. Cat Stevens' "Tea For The Tillerman" won't play at all any more (either side), and all the rest have explosive-sounding scratches and gouges that make it sound as if someone is attacking the house.

I'm Christopher's father. I write ads for Advent. I didn't give him the use of the Advent 201 cassette deck because I thought there would be an ad in it, but because it seemed the only way to let him play the kind of music we like around the house without doing a lot of damage.

Chris is three and a half, and no more or less dextrous than other kids his age. He has been using the Advent 201 since he was two and a half, and the only casualty has been one cassette that he pulled the tape out of *before* he was given a chance to use the machine.

Watching him and the machine in action, I've come to the conclusion that nothing could be more fair testimony to the Advent 201 and the ease and fun of using cassettes than just showing things the way they have been with Christopher and the machine. (Everything is as usual in the picture, except that we pulled the Advent 201 out from under the bench a little so it would show better.)

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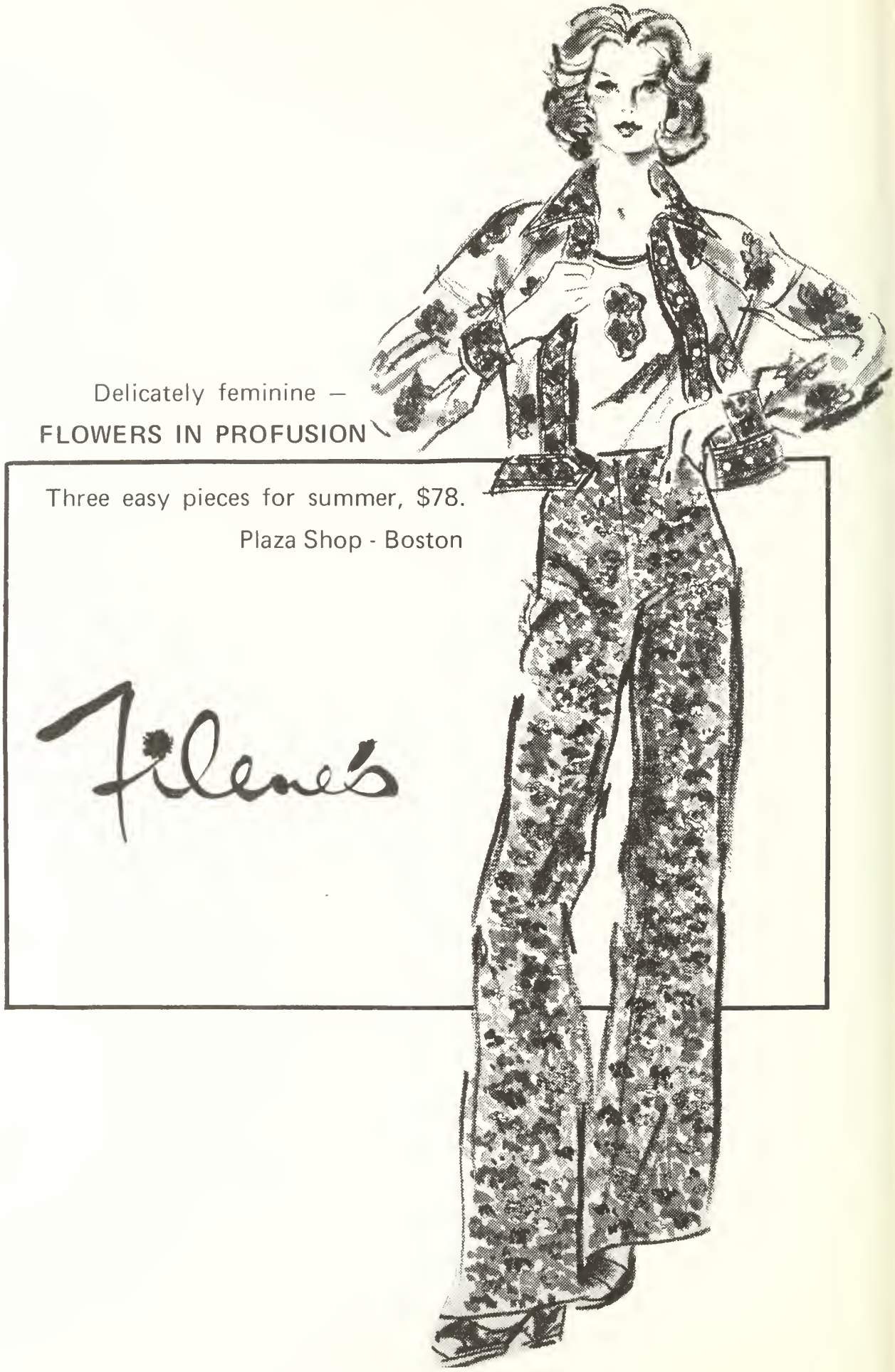
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ARTHUR FIEDLER Conductor

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EIGHTY-NINTH SEASON 1974

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ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie,* resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

Evening At Pops with Julia Child
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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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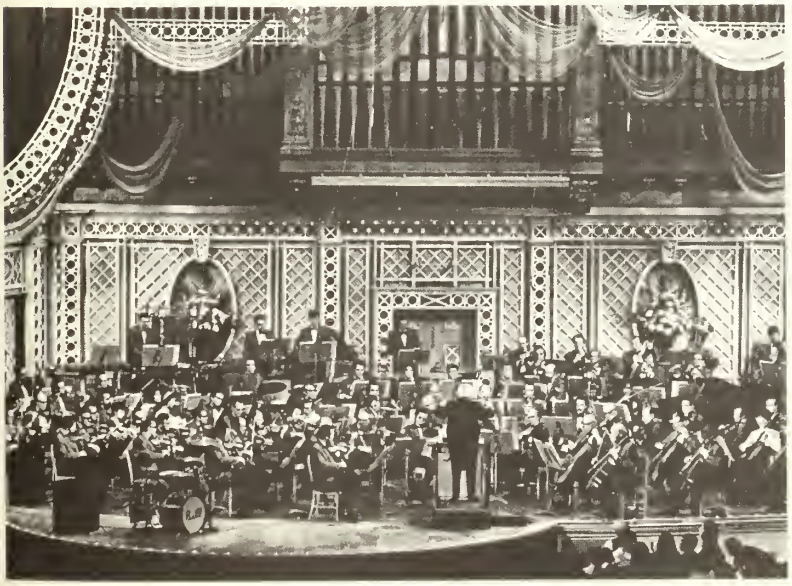
THE BOSTON POPS

The evening of Saturday July 11 1885: in Boston's old Music Hall the conductor Adolf Neuendorff takes his place on the podium, and as he signals the musicians of the Boston Symphony to begin Rossini's Overture to 'William Tell', the 'Promenade Concerts' are born. It was a year or two earlier that Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition. Audiences numbered in the millions have come to Music Hall and Symphony Hall to watch Maestro Neuendorff and his seventeen successors lead concerts that have charmed and delighted with the best in light classical and popular music.

The 'Fiedler Era' opened on May 7 1930 with Sir Edward Elgar's 'Pomp and Circumstance March no. 1', and a performance of the 'William Tell Overture' followed the next evening. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days, quickly brought the Boston Pops to its present unique position in the world of music. The best-selling recordings that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, the innumerable radio broadcasts, and the large number of televised concerts, have brought the Boston Pops into living rooms all over the world. The winter appearances of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television series by Arthur Fiedler and the Pops over the network of the Corporation for Public Broadcasting in 1970 was recognized not only by the prestigious Peabody Award, but also by a series in each year since.

In April 1971 the Boston Pops gave their first concerts outside North America. Mr Fiedler conducted concerts at the Royal Albert Hall, London, as part of the Hall's centennial celebrations, and in Bonn, Germany, at the famed Beethovenhalle. In 1972 the Pops Orchestra made its first appearance ever in New York City at a special concert in honor of Carnegie Hall's eightieth anniversary.

The Boston Pops is eighty-nine years old this year, the Boston Symphony ninety-three, and Arthur Fiedler, incredibly, is seventy-nine. But age sits lightly on all of them, and Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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In response to the requests of numerous patrons, the management decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking is now permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins
Jerome Rosen
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

tuba
Chester Schmitz

timpani
Arthur Press

percussion
Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp
Ann Hobson

guitar
Robert Karol

piano
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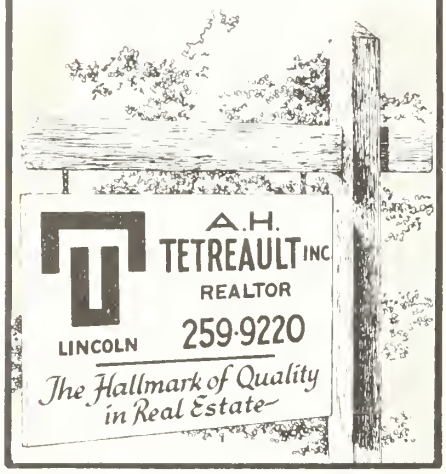

Monday June 3 1974

TONIGHT'S SOLOIST

Alan Lee Studio

MYRON ROMANUL was born into a musical family in Baltimore in 1954. He has studied piano with Leo Litwin and more recently with Theodore Lettvin at the New England Conservatory. At eleven he made his debut as soloist with members of the Boston Symphony Orchestra after winning the Harry Dubbs Memorial Award as its youngest competitor. Since then he has appeared as soloist with the Youth Concerts here at Symphony Hall, with the Esplanade Orchestra, and with the Symphony Orchestras of Newton, Quincy, Brookline, Brockton and Cape Ann. Myron Romanul is also active as a chamber music player and, together with his three brothers, has formed the Romanul Quartet which gives recitals in the Boston area.

ADVERTISING IN THE ORCHESTRA'S PROGRAMS

For information about advertising space and rates in the programs of the Boston Symphony Orchestra, (the Boston Pops, Tanglewood, and Fall/Winter Boston Symphony Orchestra programs) please call Mr Stephen Campbell at Media-Rep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233.

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2

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-FIRST PROGRAM

Monday Evening June 3 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Introduction to Act III, from 'Lohengrin' — *Wagner*

Suite from 'The Water Music' — *Handel-Harty*
- Allegro
- Air
- Allegro deciso

Siegfried's Ordeal by Fire, from 'Siegfried' — *Wagner*

Overture to 'Russlan and Ludmilla' — *Glinka*

Piano Concerto in A minor op. 16 — *Grieg*
- Allegro moderato
- Adagio
- Allegro marcato

MYRON ROMANUL

Selection from 'Girl Crazy' — *Gershwin-Anderson*
I Got Rhythm – Embraceable You – Bidin' My Time – But Not for Me – I Got Rhythm

*Yankee Doodle — *arr. Gould*

'Memories — Sing Along' — *arr. Hayman*
Memories – School Days – I'm Looking Over a Four Leaf Clover – Row, Row, Row – I Want a Girl – Always – A Pretty Girl – If You Knew Suzy – Deep in the Heart of Texas – Those Were the Days

Among those present: *Council of Minute Men; Choate-Rosemary Hall Club of New England; Jewish Memorial Hospital, Evening Division; Liberty Mutual Insurance Company; Sudbury Newcomers Club*

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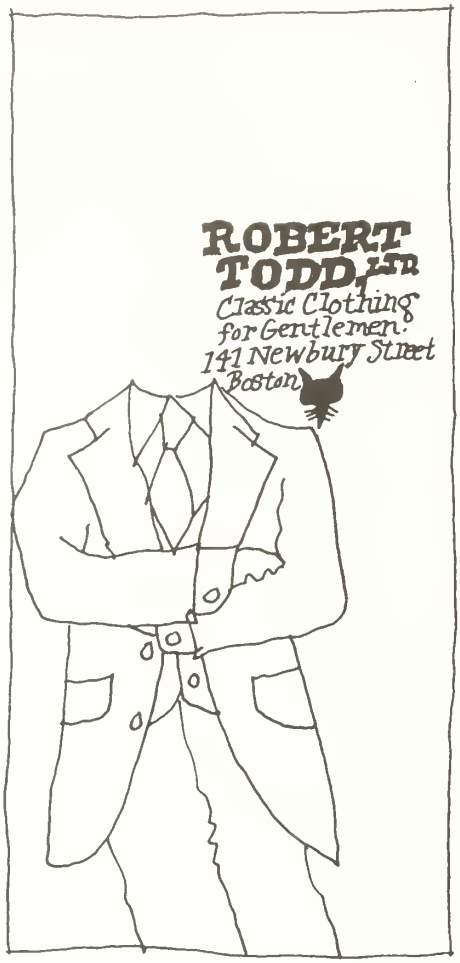

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Tuesday June 4 1974

TONIGHT'S SOLOIST

DEBORAH MORIARTY, a resident of Lowell, is working for her master's degree at the New England Conservatory of Music. Before coming to the Conservatory, where she also won her bachelor's degree, she studied at the Curtis Institute and the Juilliard School. Her teachers have included Ruth Slenczynska, Beveridge Webster, E. Sokoloff, Victor Rosenbaum and Russell Sherman. A member of the faculty of the New England Conservatory Extension Division, Deborah Moriarty has given recitals at the Gardner Museum, at the University of Chicago Festival of the Arts, at Brandeis University, and on the Youth Artist Series of Philadelphia. With orchestra she has played with the Boston Pops, Youth Concerts at Symphony Hall, the New England Conservatory Orchestra, the Boston Civic Symphony, the Wellesley Symphony and the Children's Esplanade. She has also won several honors and awards in this country and France. Since 1972 she has been on the faculty of the New England Conservatory of Music Extension Division.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-SECOND PROGRAM

Tuesday Evening June 4 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

ROTARY INTERNATIONAL, DISTRICT 791 NIGHT

*Valdres March — *Hanssen*

Overture to 'The Barber of Seville' — *Rossini*

*Londonderry Air — *arr. Grainger*

All Hail to Rotary (*words by Mat Howard*) — *Zimmerman*

*Tales from the Vienna Woods, Waltzes — *Strauss*

Piano Concerto No. 2 in G minor op. 22 — *Saint-Saëns*

Andante sostenuto
Allegro scherzando
Presto

DEBORAH MORIARTY

Selection from 'Girl Crazy' — *Gershwin-Anderson*

I Got Rhythm – Embraceable You – Bidin' My Time – But Not for Me – I Got Rhythm

*Boogie Woogie Bugle Boy — *Raye-Prince*

*Old Timers' Night at the Pops — *arr. Lake*

Ta-Ra-Ra-Boom-De-Ay – The Bowery – The Sidewalks of New York – Sweet Rosie O'Grady – Daisy – The Band Played On – After the Ball – A Hot Time in the Old Town Tonight

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Wednesday June 5 1974

TONIGHT'S SOLOISTS

A biography of MYRON ROMANUL is printed on page 18

LOUIS MARCE LOPARDI, a native of Boston, has studied at the New England Conservatory and at the Boston Conservatory, where he was assistant conductor. Among his teachers are Boston Symphony members Robert Ripley and Michel Sasson. In 1969 Mr Lopardi spent the summer as music director and conductor of the Glacier Festival Orchestra in Glacier National Park in Montana. Last season he assumed his current post as the assistant conductor of the Boston Ballet. In addition to his conducting, Mr Lopardi works at Massachusetts General Hospital as an electron microscopist — to finance his musical studies. In 1972 he appeared on the M.G.H. Night at Pops program as a guest conductor.

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Photo taken by Paula Gilman in the Ancient Instrument Room of the Boston Symphony Orchestra at Symphony Hall, Boston, Mass., Spring 1974.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-THIRD PROGRAM

Wednesday Evening June 5 1974 at 8.30

ARTHUR FIEDLER *Conductor*

MASSACHUSETTS GENERAL HOSPITAL NIGHT

Hungarian Military March (Sturm-Marsch) *Liszt*

Third Movement (Scherzo) from Symphony No. 3 in E flat Major 'Eroica' *Beethoven*

*Suite from 'Carmen' *Bizet*
Prélude – Aragonaise – Intermezzo – The Dragoons of Alcala – Les Toréadors

Overture to 'The Flying Dutchman' *Wagner*

Conducted by LOUIS MARCE LOPARDI

Piano Concerto No. 1 in B flat minor op. 23 *Tchaikovsky*
Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

MYRON ROMANUL

---

*Selection from 'Fiddler on the Roof' *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

The Entertainer, from 'The Sting' *Joplin*

*Colonel Bogey March *Alford*

Among those present: *St Patrick's Convent; American Society of Appraisers; St Agatha's Couples Club; Martinson Middle School; Weymouth Catholic Club*

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AT THE POPS

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TONIGHT'S SOLOIST

LAURENCE THORSTENBERG, principal English horn of the Boston Symphony Orchestra and the Boston Pops Orchestra, is a graduate of the Curtis Institute of Music where he studied with Marcel Tabuteau. In his thirty years of orchestral, chamber and solo appearances in the United States, Canada and Europe, Mr Thorstenberg was chosen as solo English horn by the symphonies of Dallas, Chicago, Philadelphia and Boston. From 1954 to 1963 he was principal English horn with the Chicago Symphony. Since that time he has been principal with Boston. A member of the New England Wind Quintet, Laurence Thorstenberg teaches privately.

ART EXHIBIT IN THE CABOT-CAHNERS ROOM

Now showing in the Cabot-Cahners Room is an exhibit of contemporary art entitled *Works on Paper*. It has been provided by three Boston art galleries: Art/Asia (8 Story Street, Harvard Square), the Nielsen Gallery (179 Newbury Street) and the Sunne Savage Gallery (398A Beacon Street). From Art/Asia — graphics and abstract calligraphy by eight Japanese artists; from the Nielsen Gallery — etchings, lithographs and gouaches by twentieth century masters and contemporary artists, American and European; and from the Sunne Savage Gallery — watercolors, gouaches, graphites, serigraphs and collage works by New England painters and sculptors. Any inquiries regarding the art should be made directly to the galleries. The exhibit will remain on display throughout the Pops season.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-FOURTH PROGRAM

Thursday Evening June 6 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

*Knightsbridge March — *Coates*

Roman Carnival, Overture — *Berlioz*

*Jalousie — *Gade*

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

---

The Swan of Tuonela — *Sibelius*
LAURENCE THORSTENBERG *solo English horn*

Capriccio Espagnol — *Rimsky-Korsakoff*
Alborado – Variations – Alborada – Gypsy Scene – Fandango of the Asturias

---

†Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

†Twelfth Street Rag — *Bowman*

*Look Sharp — Be Sharp — *Merrick-Bennett*

Among those present: *Executive Health Club; FCA Association, John Hancock Mutual Life Insurance Company; New England Baptist Council of Ocean Park, Maine; University of Pennsylvania Club of Boston; Weeden and Company*

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TONIGHT'S SOLOIST

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue*, as official pianist of the Boston Pops Orchestra, he introduced more new works for piano and orchestra at the Pops, under the direction of Arthur Fiedler, than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovitch, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen*, as well as the first performance in the United States of the *Warsaw Concerto*, which he has recorded three times for RCA with Arthur Fiedler conducting the Boston Pops. In addition to his concert schedule, Leo Litwin heads the Music Department at Mount Ida College in Newton, teaches piano at his own studio at 476 Boylston Street in Boston, and last year pioneered a timely new course, *Women in Music*, for the Music Department of Northeastern University.

The cover photograph of Arthur Fiedler is by William Shisler.

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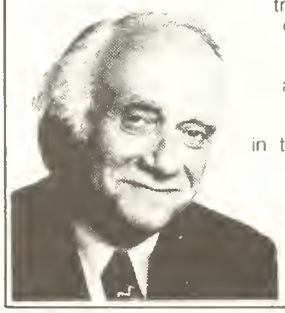

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-FIFTH PROGRAM

Friday Evening June 7 1974 at 8.30

ARTHUR FIEDLER *Conductor*

AMERICAN CANCER SOCIETY NIGHT

*French Military March — *Saint-Saëns*

Roman Carnival, Overture — *Berlioz*

*Air from Suite No. 3 — *Bach-Wilhelmj*

*Polovetzian Dances, from 'Prince Igor' — *Borodin*

---

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*

LEO LITWIN

†*Bolero — *Ravel*

---

*Selection from 'Carousel' — *Rodgers*

What's the Use of Wond'rin'? – Waltz – If I Loved You – June Is Bustin' Out All Over

†Day by Day, from 'Godspell' — *Schwartz*

*Look Sharp — Be Sharp — *Merrick-Bennett*

Among those present: *Newtown High School Band; The Mitre Corporation; Hitchin' Post Association; Carlisle Congregational Church*

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TONIGHT'S SOLOISTS

RICHARD and JOHN CONTIGUGLIA were born in Auburn, New York. The second set of twins in a family of seven children, they graduated *Summa Cum Laude* and *Phi Beta Kappa* from Yale College, and shared the Seymour Prize, awarded to the graduating senior in Berkeley College with the highest academic average. Following graduate work at Yale, where they studied piano with Bruce Simonds, they continued their studies in London with Dame Myra Hess. In 1962 they made their professional debut in London's Wigmore Hall. Since that time they have broadcast over radio and television in England and Holland and have appeared on NBC's Today Show in this country. Their repertoire ranges from the Baroque concerti of Bach and the one-piano, four-hand works of Mozart and Schubert to the 19th century virtuoso transcriptions of Liszt and the 20th century works of Bartók. Recently they recorded for Connoisseur Society Records the first American recording of Bartók's *Suite for Two Pianos, op. 4b,* and Fourteen Pieces from *Mikrokosmos.*

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-SIXTH PROGRAM

Saturday Evening June 8 1974 at 8.30

ARTHUR FIEDLER *Conductor*

WCRB NIGHT

*Marche Militaire — *Schubert*

Eine kleine Nachtmusik K. 525 — *Mozart*
- Allegro
- Romance: Andante
- Menuetto: Allegretto
- Rondo: Allegro

*Overture to 'The Gypsy Baron' — *Strauss*

Siegfried's Ordeal by Fire, from 'Siegfried' — *Wagner*

Concerto in D minor for Two Pianos and Orchestra — *Poulenc*
- Allegro ma non troppo
- Larghetto
- Finale: Allegro molto

RICHARD and JOHN CONTIGUGLIA

---

*Selection from 'South Pacific' — *Rodgers*
I'm Gonna Wash That Man Right Outa My Hair – Bali H'ai – Happy Talk – Some Enchanted Evening – I'm in Love with a Wonderful Guy

The Entertainer, from 'The Sting' — *Joplin*

*Mame — *Herman*

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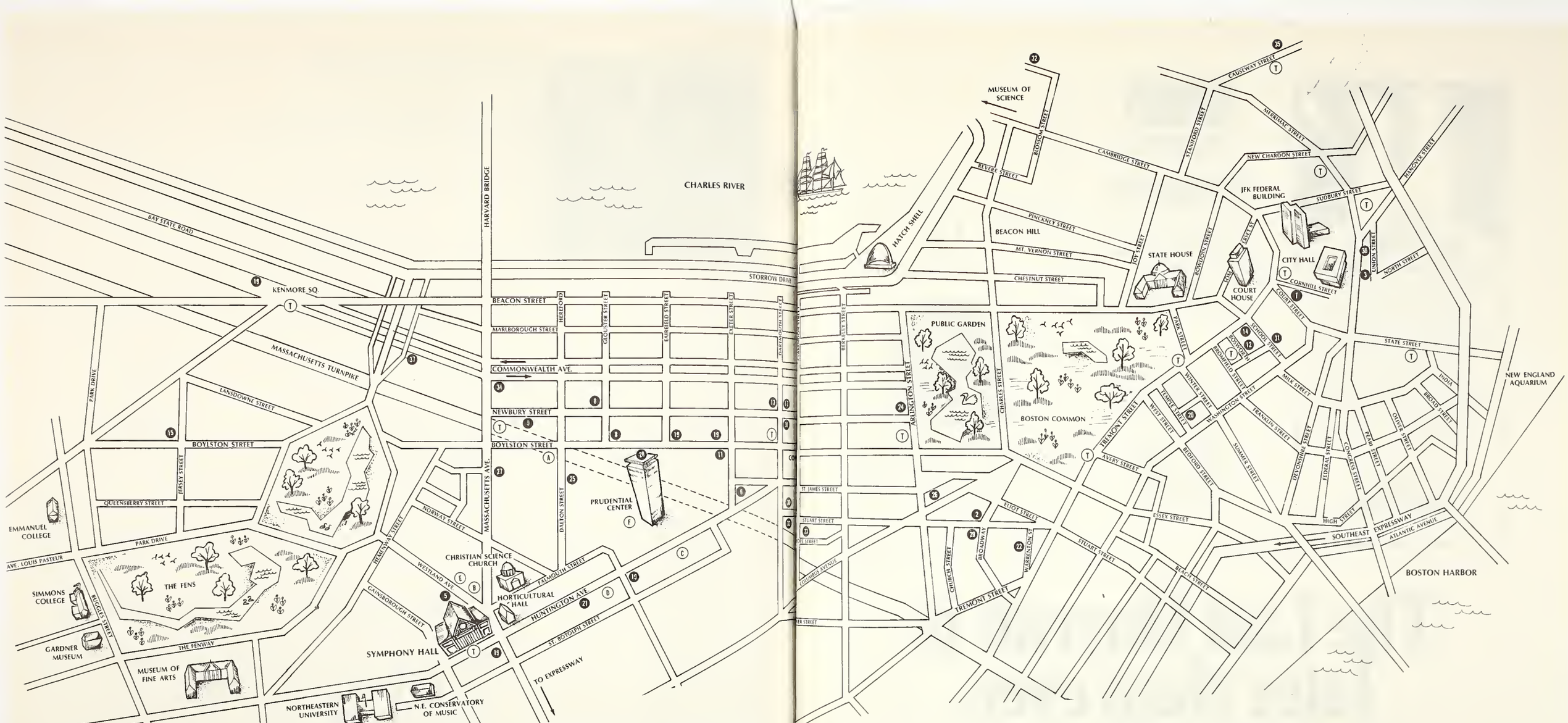

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Café Plaza
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Liederkranz	.85	Danish Tilsit with Caraway	1.35
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Wine Punch – See Wine List

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WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
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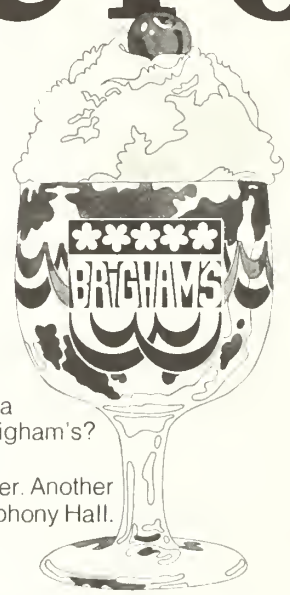

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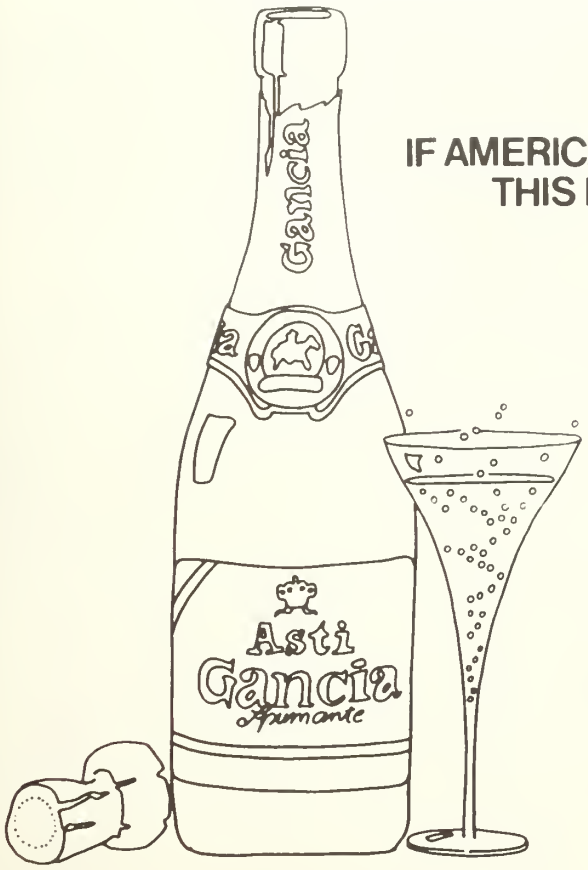

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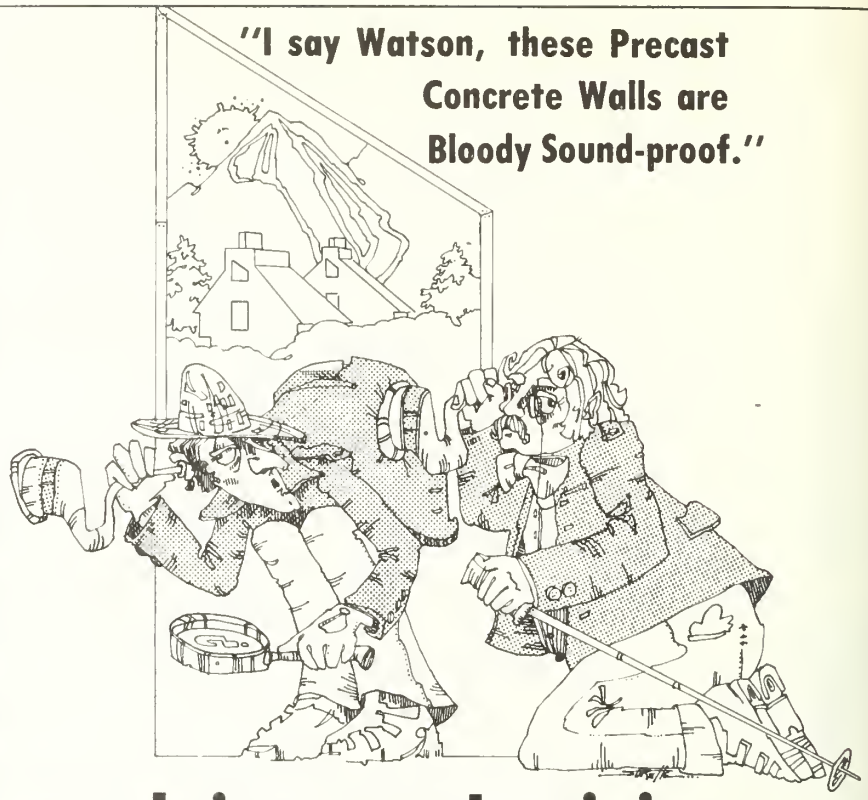

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The Council of Friends, founded eleven years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (102.5FM & 1330AM)

WGBH-FM Boston (89.7) WAMC-FM Albany (90.3)

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The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston WFCR-FM Amherst

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The audience would help greatly by being reasonably quiet while the conductor is on the podium.

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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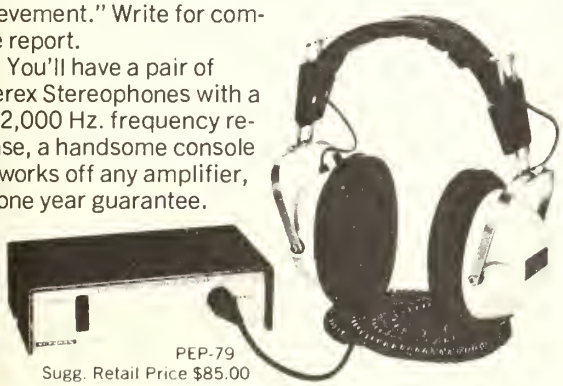

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I'm Christopher's father. I write ads for Advent. I didn't give him the use of the Advent 201 cassette deck because I thought there would be an ad in it, but because it seemed the only way to let him play the kind of music we like around the house without doing a lot of damage.

Chris is three and a half, and no more or less dextrous than other kids his age. He has been using the Advent 201 since he was two and a half, and the only casualty has been one cassette that he pulled the tape out of *before* he was given a chance to use the machine.

Watching him and the machine in action, I've come to the conclusion that nothing could be more fair testimony to the Advent 201 and the ease and fun of using cassettes than just showing things the way they have been with Christopher and the machine. (Everything is as usual in the picture, except that we pulled the Advent 201 out from under the bench a little so it would show better.)

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ARTHUR FIEDLER Conductor

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SEVENTH WEEK

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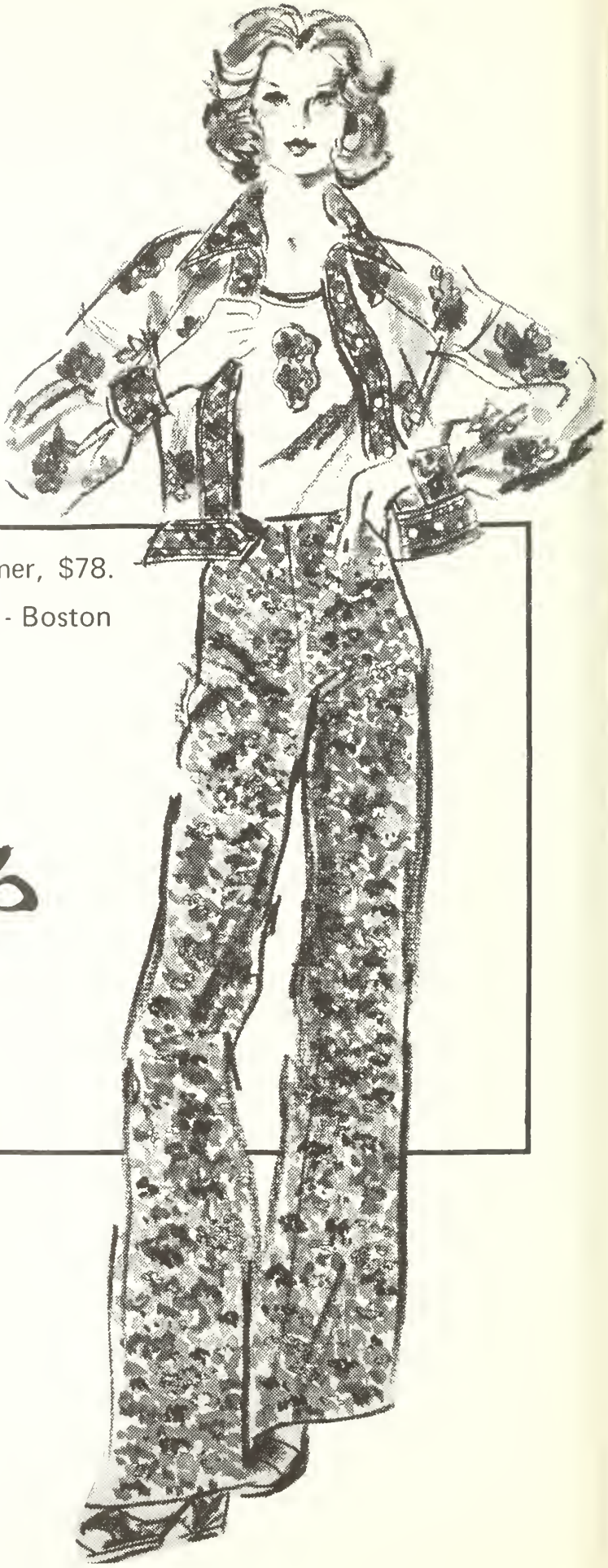

THE BOSTON POPS

ARTHUR FIEDLER Conductor

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ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

Everyone's Guide to the Friends of Music at Tanglewood

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TENT MEMBERSHIP	The Tanglewood Tent, available to contributors of $50 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. Reservations must be made through the Friends Office no later than 10:00 a.m. on the Friday morning preceding each Saturday evening buffet.
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NAMED FELLOWSHIPS	Fellowships are awarded each summer to the Berkshire Music Center's most promising members. $1,000 Fellowships and $500 Associate Fellowships are awarded in the name of the donor or whomever the donor elects, and will help to underwrite the cost of one Berkshire Music Center member's 8-week study program.
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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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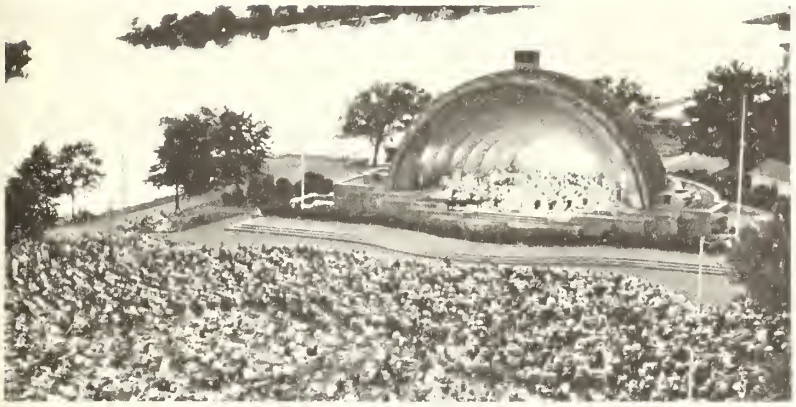

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Friday July 12	**location to be announced**
Saturday July 13	**The Fenway at 7.30**

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In response to the requests of numerous patrons, the management decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking is now permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins
Jerome Rosen
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets
André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones
Ronald Barron
Paul Gay
Gordon Hallberg

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Chester Schmitz

timpani
Arthur Press

percussion
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Frank Epstein
Frederick Buda

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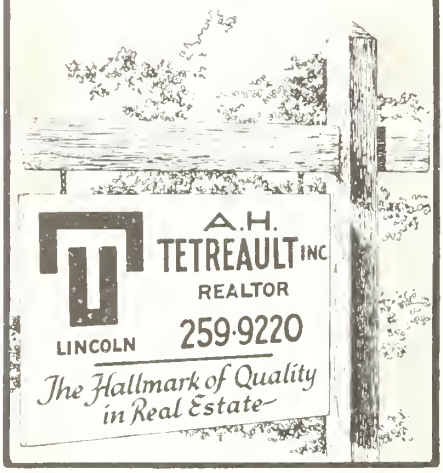

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Monday June 10 1974

TONIGHT'S GUEST CONDUCTOR

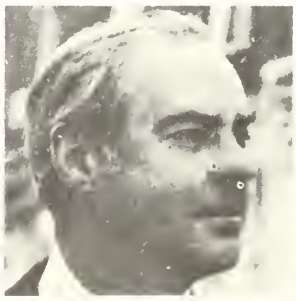
G. DAVID SCHINE '49, who grew up in Gloversville, New York and attended Phillips Academy at Andover and Harvard College, was instrumental in reorganizing the Harvard Band after the War, serving as assistant conductor under Malcolm Holmes. After graduation from Harvard in 1949, Mr Schine joined the family business of motion picture theatres, radio, cable television, real estate and hotel holdings. In 1965 he moved to Los Angeles, where he now lives with his Swedish born wife (Miss Universe 1956) and their six children. His activities center largely around his own motion picture, television, recording and music publishing companies. G. David Schine was Executive Producer of the Academy Award winning film, *The French Connection,* written by his fellow Harvard classmate, Robin Moore.

TONIGHT'S SOLOISTS

ROBERT PORTNEY '74, who graduates from Harvard this week, was a recipient of the Whitaker Award for scholastic achievement, the Music Scholarship Award from Leonard Bernstein, and was named a Harvard Scholar. He began formal studies at age four with Morris Shulik of the Philadelphia Orchestra, at nine made his first appearance with that orchestra, and at twelve became a scholarship student with Ivan Galamian at Juilliard. Mr Portney has recently won three First Prizes in musical competitions — The National Society of Arts and Letters in Washington, D.C., The Hemphill-Wells-Sorantin Young Artist Competition and the Mozart Festival String Competition.

Olive Pierce

MARY BRIGGS SADOVNIKOFF '49 has studied with Joanna Graudan, Beveridge Webster, Lillian Paige, Maria Donska and Sascha Gorodnitsky. A graduate of Radcliffe College, she was awarded a Frank Huntington Beebe Fund Fellowship, studying in Paris with Nadia Boulanger and in London with Miss Donska. She later received her Master of Fine Arts degree in Musical Composition from Brandeis University. In 1964 and 1965 she was appointed an Associate Scholar of the Radcliffe Institute both as a composer and as a pianist. Mrs Sadovnikoff is a Founding Member of the Providence Chamber Players, and pianist with the New Music Ensemble. She has performed at Radcliffe College, at the Radcliffe Institute, at the Isabella Stewart Gardner Museum and at the Boston Museum of Fine Arts. At present she teaches in the Applied Music programs of Brown University and Rhode Island College, as well as privately.



ROBIN MOORE '49, a good friend of Arthur Fiedler and author of the biography *Fiedler,* was born in Boston in 1925 and received his A.B. from Harvard in 1949. During World War II Mr Moore was a nose gunner in aerial combat. Later he became a producer of several television shows, an advertising executive of the Sheraton hotel chain and a restaurant owner in Port Antonio, Jamaica. Author of *The Green Berets, Until Proven Guilty, The Fifth Estate* and *The French Connection,* Mr Moore spends several months a year in his home in Jamaica, West Indies.

continued on page 14

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-SEVENTH PROGRAM

Monday Evening June 10 1974 at 8.30

ARTHUR FIEDLER *Conductor*

HARVARD AND RADCLIFFE 25TH REUNION NIGHT

*Up the Street, March — *Morse '96*

*Overture to 'Candide' — *Bernstein '39*

First Movement (Allegro moderato) from Violin Concerto in D Major op. 35 — *Tchaikovsky*

ROBERT PORTNEY '74

Capriccio brillante, for Piano and Orchestra op. 22 — *Mendelssohn*

MARY BRIGGS SADOVNIKOFF '49

The Carnival of the Animals, Grand Zoological Fantasia — *Saint-Saëns*

(Verses by Ogden Nash)

Introduction and Royal March of the Lion – Cocks and Hens – Horses of Tartary (Fleet Animals) – Tortoises – The Elephant – Kangaroos – Aquarium – Personages with Long Ears – The Cuckoo in the Depth of the Forest – Aviary – Pianists – Fossils – The Swan – Finale

Soloists ANTHONY *and* JOSEPH PARATORE

Narrator ROBIN MOORE '49

---

*Finlandia, Tone Poem — *Sibelius*

G. DAVID SCHINE '49 *Conductor*

A Harvard Festival — *Anderson '29*

FAIR HARVARD

This evening marks the first time Harvard and Radcliffe have joined forces to share a Pop's night. The co-chairmen for this memorable event are John L. Thorndike, Harvard class of '49, and Jane Carpenter Bradley, Radcliffe class of '49 — both active trustees of the Boston Symphony Orchestra.

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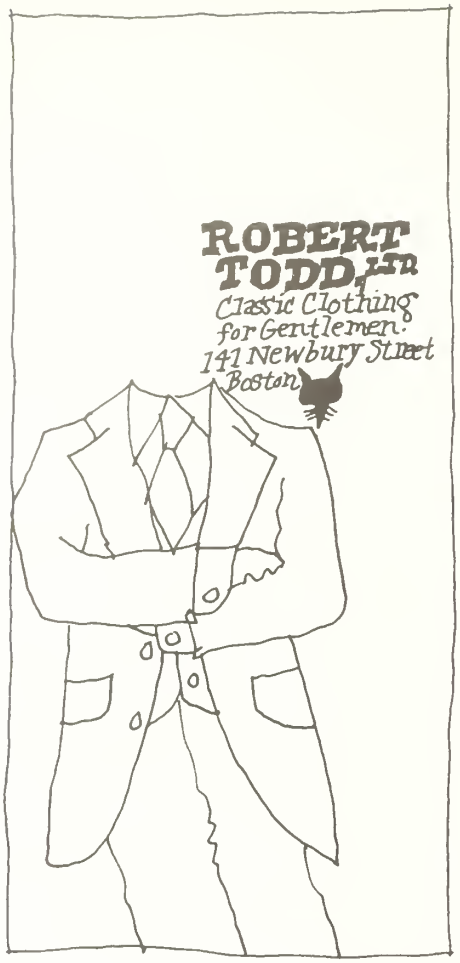

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ANTHONY and JOSEPH PARATORE, native Bostonians, began their studies in piano and theory with Mario Mantini of Medford, Massachusetts. They are both graduates of Boston University's School of Fine and Applied Arts, where they studied piano with Bela Nagy, and of the Juilliard School, where they were awarded scholarships to study with Rosina Lhevinne. They have appeared on many occasions with the Boston Pops Orchestra, conducted both by Arthur Fiedler and Harry Ellis Dickson; with the Esplanade Orchestra, and on the television series *Evening at Pops*. Their recital engagements have taken them throughout the United States, and they have appeared as guest soloists with many orchestras including the Detroit Symphony and the Washington National Symphony. Last season the Paratore Brothers performed at many schools in New York and New England in a program originating from Lincoln Center.

Tuesday June 11 1974

TONIGHT'S GUEST CONDUCTOR

LIEUTENANT COMMANDER NED MUFFLEY is Commanding Officer of The United States Navy Band in Washington DC. At the age of seven, Ned Muffley, a native of Allentown, Pennsylvania, began his lifelong interest in conducting and also started trumpet lessons. He worked with a dance band before joining the Navy in 1949. He attended the Navy School of Music, graduating with honors, and afterwards was assigned to Navy unit bands in Kodiak, Alaska; New Orleans; and Jacksonville, Florida. With the All-Navy Talent Show he appeared on the Ed Sullivan Show, and, as bandmaster aboard Navy ships, he toured all over the Far East. During his twenty years with the Navy, Lieutenant Commander Muffley has also been an instructor of conducting at the Navy School of Music, Leader of the Boston Naval Base band, Assistant Leader of The Navy Band, head of the music program of the Navy, and Leader of the US Naval Academy Band. This evening's concert marks his second appearance at Pops.

TONIGHT'S SOLOIST

ROCKWELL BLAKE, who is the chief vocalist with the United States Navy Concert Band, attended high school in Peru, New York, where he was active in choral and operatic music. After graduation from high school in 1969 he attended the Catholic University in Washington, D.C. for a year where he performed as Mr Upfold in Benjamin Britten's *Albert Herring* and Rodolfo in *La Bohème*. In June of 1971 he auditioned and was accepted as a member of the Navy Band. In 1972 he won the Metropolitan Opera's Mid-Atlantic Regional Competition and took second place in the National Semi-Finals.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-EIGHTH PROGRAM

Tuesday Evening June 11 1974 at 8.30

ARTHUR FIEDLER *Conductor*

NAVY NIGHT

Polonaise Militaire — *Chopin-Glazounov*

Overture to 'The Flying Dutchman' — *Wagner*

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can –Finale

---

LIEUTENANT COMMANDER N. E. MUFFLEY *Conductor*
Leader, United States Navy Band

*Procession of the Nobles, from 'Mlada' — *Rimsky-Korsakoff*

Overture to 'Russlan and Ludmilla' — *Glinka*

Ecco ridente, from 'The Barber of Seville' — *Rossini*
ROCKWELL BLAKE *Tenor soloist*

†*Final Dance (Malambo), from 'Estancia' — *Ginastera*

Servicemen on Parade — *arr. Hayman*
Anchors Aweigh – The U.S. Air Force Song – The Marine Hymn – Semper Paratus – The Army Goes Rolling Along – Anchors Aweigh

---

ARTHUR FIEDLER *Conductor*

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

*The Way We Were — *Hamlisch*

*Boogie Woogie Bugle Boy — *Raye-Prince*

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Wednesday June 12 1974

TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL, Resident Conductor of the Cincinnati Symphony Orchestra and recently appointed Music Director of the New Haven Symphony, was born in New York City in 1935. He entered Dartmouth College as a chemistry major, but soon decided that music, which he had studied from an early age, was to be his career. After conducting studies with Pierre Monteux he made his professional debut with the Santa Fe Opera. He began graduate work at Harvard University and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During Pierre Monteux's final tours of Europe and America Erich Kunzel was both his pupil and personal assistant.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. He conducted the American première of Shostakovich's *The Nose* at Santa Fe, and took part in the Cincinnati Symphony's world tour in 1966, directing concerts in Kuala Lumpur, Singapore, Manila, Hong Kong and other cities in the Far East. After conducting the world première of Dave Brubeck's *The Light in the Wilderness*, which he also recorded, Erich Kunzel directed concerts of the Cincinnati Symphony's tour to Europe in 1969. He has been guest conductor of many major orchestras, among them the Boston Symphony, the London Symphony, the Pittsburgh Symphony and the Dallas Symphony. Last summer he conducted at the Cincinnati Summer Opera and toured Europe with the All-American Orchestra, directing concerts in Italy, Austria and Switzerland. Erich Kunzel's recordings are on the Decca and Atlantic labels. He appears as guest conductor with the Boston Pops Orchestra for the fifth consecutive year.

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Ralph Gomberg

Ralph Gomberg, principal Oboe, Boston Symphony Orchestra.

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Photo taken by Paula Gilman in the Ancient Instrument Room of the Boston Symphony Orchestra at Symphony Hall, Boston, Mass., Spring 1974.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-NINTH PROGRAM

Wednesday Evening June 12 1974 at 8.30

ERICH KUNZEL *Conductor*

*Rákóczi March, from 'The Damnation of Faust'	*Berlioz*
*Overture to 'Candide'	*Bernstein*
*Fantasia on 'Greensleeves'	*Vaughan Williams*
†*1812, Ouverture Solennelle	*Tchaikovsky*

---

*España, Rhapsody	*Chabrier*
*Hungarian Dance No. 5 in G minor	*Brahms*
*Bacchanale, from 'Samson and Delilah'	*Saint-Saëns*
Finale (Adagio) from Symphony No. 45 in F sharp minor ('Farewell')	*Haydn*

---

*Selection from 'The Sound of Music' *Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Day by Day, from 'Godspell' *Schwartz*

*Cabaret *Kander*

Among those present: *Episcopal Churchmen; Concord High School Music Department; Haverhill High School Music Department; Delta Kappa Gamma – Rho Chapter; Polish Business and Professional Women's Club of Boston; St Andrew's Episcopal Church of New Bedford*

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Blanc of Blancs, Vintage
Bottle $8.00

#55 **The Bull Sangria**
Imported From Spain
Full Litre (Qt.) Bottles
Bottle $3.00

Thursday June 13 1974

TONIGHT'S GUEST CONDUCTOR

A biography of ERICH KUNZEL is printed on page 16

PROFESSOR KENNETH MacKILLOP JR is making his nineteenth appearance as conductor at Tufts Night at the Pops. He has served his alma mater as Fletcher Associate Professor of Music since 1955 and was Chairman of the Department of Music until 1972. Professor MacKillop has been music director in public schools in both Massachusetts and New York, dean of the faculty of the Berklee School of Music, staff composer-arranger for the St Louis Municipal Opera Company, and a founding member of the Eastern Opera Consortium. Kenneth MacKillop has also been a president of the Massachusetts Music Teachers Association and Eastern Regional Director of the National Opera Association.

TONIGHT'S SOLOIST

DANIEL ABBOTT, who received his undergraduate and graduate degrees from Brown University, is a member of the Music Department at Tufts University. For several summers he was a member of Pierre Monteux' Master Class in Hancock, Maine. His most recent teacher has been Roman Totenberg. Professor Abbott has performed extensively in the Boston area as recitalist, orchestral soloist and as a member of various chamber ensembles.

Gurrelieder

A dramatic cantata by Arnold Schoenberg

Tanglewood, Sunday August 25 at 2.30

SEIJI OZAWA *conductor*

MARITA NAPIER *soprano*
JAMES McCRACKEN *tenor*
GEORGE LONDON *speaker*
LILI CHOOKASIAN *contralto*
JERRY JENNINGS *tenor*

TANGLEWOOD FESTIVAL CHORUS John Oliver *conductor*

At the final concert of the Tanglewood season, Seiji Ozawa will conduct a rarely heard work that is regarded by many as one of the most imposing monuments of the Romantic Era. Completed in 1911, Arnold Schoenberg's *Gurrelieder* is a setting of a medieval romance of love, death and transfiguration by the nineteenth century Danish poet Jens Peter Jacobsen. Schoenberg was a young romantic of twenty-six when he began composition of this work. Inspired by Wagner's operas, he conceived a setting of unparalleled richness and scope, one whose performing forces require five soloists, a speaker, three male choruses, an eight-part mixed chorus and an expanded orchestra. Approximately 500 singers and instrumentalists will take part in this extraordinary event. Tickets are available from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240. Telephone: (413) 637-1600

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTIETH PROGRAM

Thursday Evening June 13 1974 at 8.30

ERICH KUNZEL *Conductor*

TUFTS NIGHT

Ball Scene, from 'Romeo and Juliet' — *Berlioz*

†Theme from 'Romeo and Juliet' — *Rota*

Romeo and Juliet, Overture-Fantasia — *Tchaikovsky*

PROFESSOR KENNETH MacKILLOP JR, '35 *Conductor*

First Movement (Allegro moderato) from Violin Concerto No. 2 in G minor op. 63 — *Prokofiev*

DANIEL ABBOTT

Songs of Tufts University

Tuftonia's Day — *Hayes '16*

Dear Alma Mater — *Lewis '87*

ERICH KUNZEL *Conductor*

†*Selection from 'West Side Story' — *Bernstein*

I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

Variations on Dixie — *arr. Proto*

*Cabaret — *Kander*

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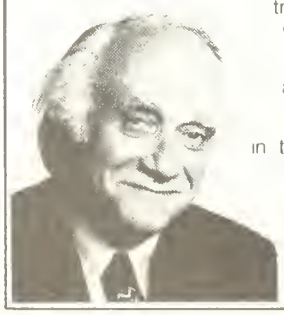


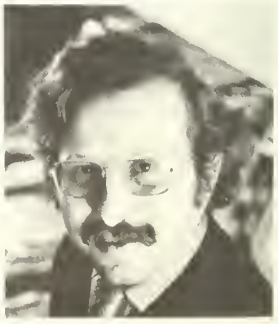
Friday June 14 1974

TONIGHT'S GUEST CONDUCTOR

ROUBEN GREGORIAN, conductor, composer, violinist and teacher, was born in Tifliz, Russia, in 1915. Soon after, his Armenian parents moved to a small town near Teheran, Iran, where his father became a violin teacher. Mr Gregorian's education included Armenian Central College in Tabriz, Iran, the Teheran Conservatory, the Ecole de Musique in Paris, and the National Conservatory of Music in Paris. He was Director of the Teheran Conservatory and Music Director and Conductor of the Teheran Symphony. From 1949 to 1951 he headed the music section of the Iranian National Commission of UNESCO. He came to Boston in 1952, and has since been a faculty member of the Boston Conservatory of Music, where he teaches violin and chamber music, and directs the Conservatory Chorus and the Conservatory Orchestra. He has been the Music Director of the Portland, Maine, Symphony, a guest conductor of the Boston Esplanade Orchestra since 1952, and was Music Director and Conductor of the Boston Women's Symphony. Each year Mr Gregorian is a guest conductor of the Boston Pops Orchestra. He has conducted for several recordings, and has composed many works, including *Iranian Folks Songs* and *Iranian Suite*.

TONIGHT'S SOLOISTS

DAVID OHANIAN, a member of the horn section of the Orchestra, was born in Westport, Connecticut. He comes from a musical family: his father is a violinist, his mother a pianist and organist. He started to play the horn at the age of thirteen, and two years later began performing with the New Haven and Hartford Symphonies. In 1961 he was awarded a Lili Boulanger scholarship, and spent that summer at Fontainebleau, where he studied horn with Paul Dumont and Jean Dévèmy, theory and harmony with Nadia Boulanger. While he was at Fontainebleau he gave a performance of Brahms' Horn trio, his parents taking the violin and piano parts. The following year David Ohanian won an Aetna Life scholarship of $1000, which also led to his first appearance on television. In the summer of 1963 he studied at the Berkshire Music Center, where he was to return for the two following years, winning in 1964 the Rosenwald prize. He enrolled at the New England Conservatory also in 1963, studied with James Stagliano, and was graduated with a bachelor's degree in applied horn. During his years in Boston David Ohanian has been principal horn of the Boston Philharmonia and the Cambridge Festival Orchestras, and a member of the Cambridge Brass Quintet, the Philharmonia Woodwind Quintet, and the Empire Brass Quintet.



ŞAHAN ARZRUNI was born in Istanbul, Turkey, in 1943. He attended the Istanbul Conservatory, Robert College and the Juilliard School of Music where he studied piano with Edward Steuermann and Sascha Gorodnitzki. From 1968 to 1973 he enjoyed the unique experience of performing with Victor Borge, both in concert and in recital. Mr Arzruni has recorded a series of albums for children on the Musical Heritage Society label. They include music of Khachaturian, Kabalevsky and Bartók.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-FIRST PROGRAM

Friday Evening June 14 1974 at 8.30

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

ROUBEN GREGORIAN *Conductor*

*Washington Post, March — *Sousa*

*Overture to 'William Tell' — *Rossini*

Hayr Mer (The Lord's Prayer) — *Traditional*

First Movement (Allegro moderato) from Horn Concerto — *Gregorian*
DAVID OHANIAN
Premier performance

ARTHUR FIEDLER *Conductor*

Concerto for Piano and Orchestra — *Khachaturian*
Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante
ŞAHAN ARZRUNI

ROUBEN GREGORIAN *Conductor*

Symphonic Pictures — *Khoudoyan*
Morning – Bank of Hrazdan River – Pages from the Past – March
First performance in America

†*Selection from 'Fiddler on the Roof' — *Bock*
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Saturday June 15 1974

TONIGHT'S GUEST CONDUCTORS

A biography of ERICH KUNZEL is printed on page 16

PROFESSOR DAVID SONNENSCHEIN, who is Assistant Professor of Music at Northeastern University, is conductor of the Northeastern Symphony Orchestra, the Brookline Symphony Orchestra, the Melrose Symphony Orchestra and the Polymnia Choral Society of Melrose. He has conducted the Hamburg Chamber Orchestra, the Hamburg Symphony Orchestra and has recorded opera for the North German Radio. During his residence in Israel he conducted the Haifa Symphony Orchestra and the Haifa Chamber Choir.

TONIGHT'S SOLOIST

MIKLOS SCHWALB, longtime faculty member of the New England Conservatory, has toured extensively in Europe as a concert pianist and has appeared previously at Pops, on the Esplanade, and on television. Born in Hungary and a pupil of Dohnányi, he performed with the Budapest Philharmonic at age fourteen. He made his American debut in 1942. At the present time he is in his fourth year as Artist in Residence at Northeastern University.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

ART EXHIBIT IN THE CABOT-CAHNERS ROOM

Now showing in the Cabot-Cahners Room is an exhibit of contemporary art entitled *Works on Paper*. It has been provided by three Boston art galleries: Art/Asia (8 Story Street, Harvard Square), the Nielsen Gallery (179 Newbury Street) and the Sunne Savage Gallery (398A Beacon Street). From Art/Asia — graphics and abstract calligraphy by eight Japanese artists; from the Nielsen Gallery — etchings, lithographs and gouaches by twentieth century masters and contemporary artists, American and European; and from the Sunne Savage Gallery — watercolors, gouaches, graphites, serigraphs and collage works by New England painters and sculptors. Any inquiries regarding the art should be made directly to the galleries. The exhibit will remain on display throughout the Pops season.

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HARRY ELLIS DICKSON *Assistant Conductor*

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ERICH KUNZEL *Conductor*

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*Overture to 'Candide' — *Bernstein*

Ball Scene, from 'Romeo and Juliet' — *Berlioz*

†*1812, Ouverture Solennelle — *Tchaikovsky*

PROFESSOR DAVID SONNENSCHEIN *Conductor*

Piano Concerto No. 3 in C minor op. 37 — *Beethoven*

Allegro con brio

Largo

Rondo: Allegro

MIKLOS SCHWALB

---

*Selection from 'The Sound of Music' — *Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

Variations on Dixie — *arr. Proto*

*Joy to the World — *Axton*

Among those present: *St Vasilios Church of Peabody; The Highlanders, Needham Presbyterian Church; B.A.S.F. Systems; Holy Cross Church of North Easton; Congregation Shalom of Westford; Greater Lawrence YMCA; Vernon Center Middle School; United Presbyterian Mariners of Burlington*

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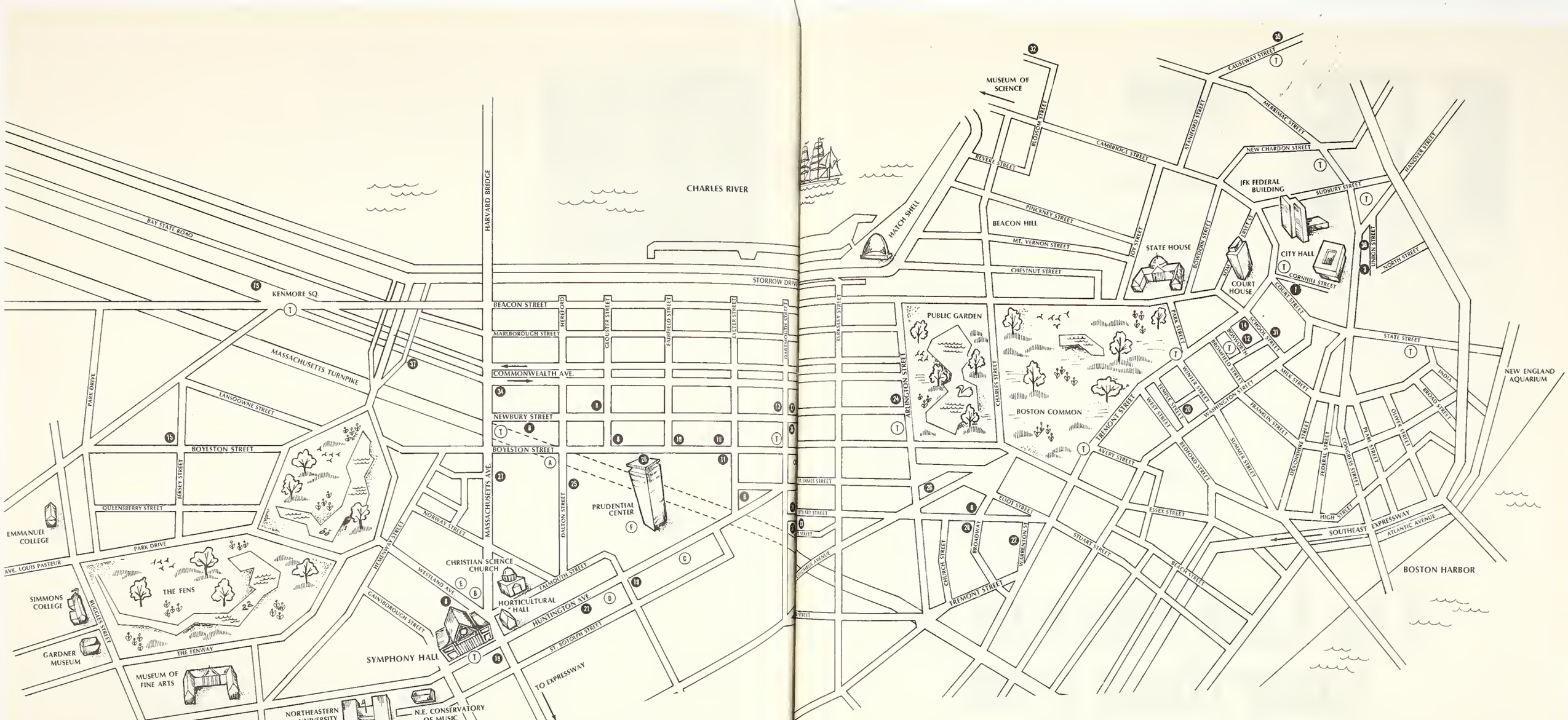

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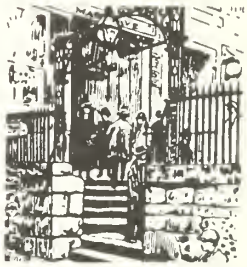

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Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	2.00
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.60	Petits Fours	.75

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Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.50	.80	Spanish Peanuts	.45	.70
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Mixed Nuts (no peanuts) ..... .90 1.15

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Vanilla, Chocolate, Strawberry, Coffee ..... .50
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Pops Punch, Glass	.50	Coca-Cola	.35
Pops Punch, Pitcher	2.00	Martinelli's Sparkling Cider	
Lemonade, Glass	.50	6.4 oz.	.75
Lemonade, Pitcher	2.00	Bottle, fifth	2.50
Canada Dry Ginger Ale, 7 oz.	.35		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
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33 San Martin Emerald Riesling	4.00	2.50
34 *Lancers Vinho Branco	6.00	4.00
35 San Martin Malvasia Bianca	5.00	
36 *Chablis, Vintage (A. Pic)	7.00	
38 *Bouchard Père & Fils Pouilly Fuissé	9.00	6.00
53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
41 San Martin Cabernet Ruby	4.00	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 San Martin Zinfandel	4.00	
44 *Egri Bikaver (Hungarian)	5.50	3.50
45 San Martin Petite Sirah	5.00	
46 *Chateauneuf du Pape, Domaine de la Solitude	8.00	5.00
48 *Mazzoni Lambrusco	4.00	
55 *Sangria (The Bull)	3.00	

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
50 *Lancers Vin Rosé	6.00	
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

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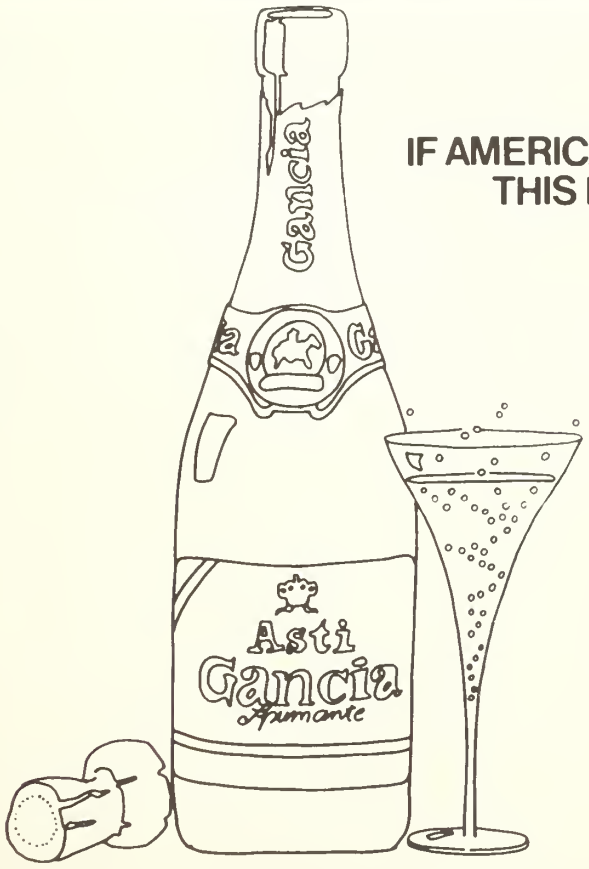

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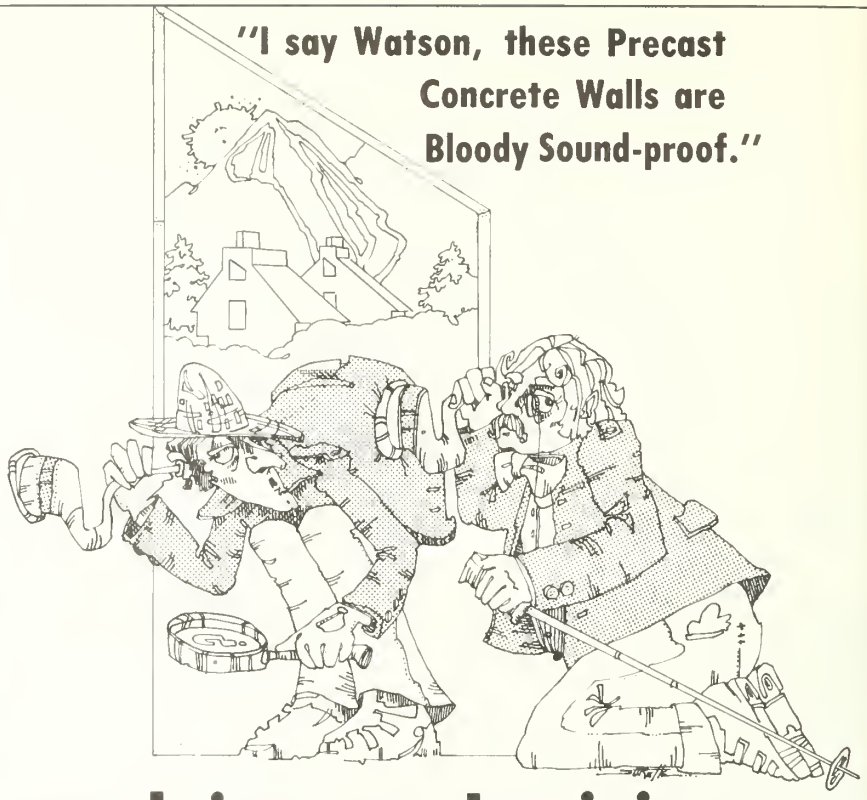

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BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (102.5FM & 1330AM)

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The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston WFCR-FM Amherst

WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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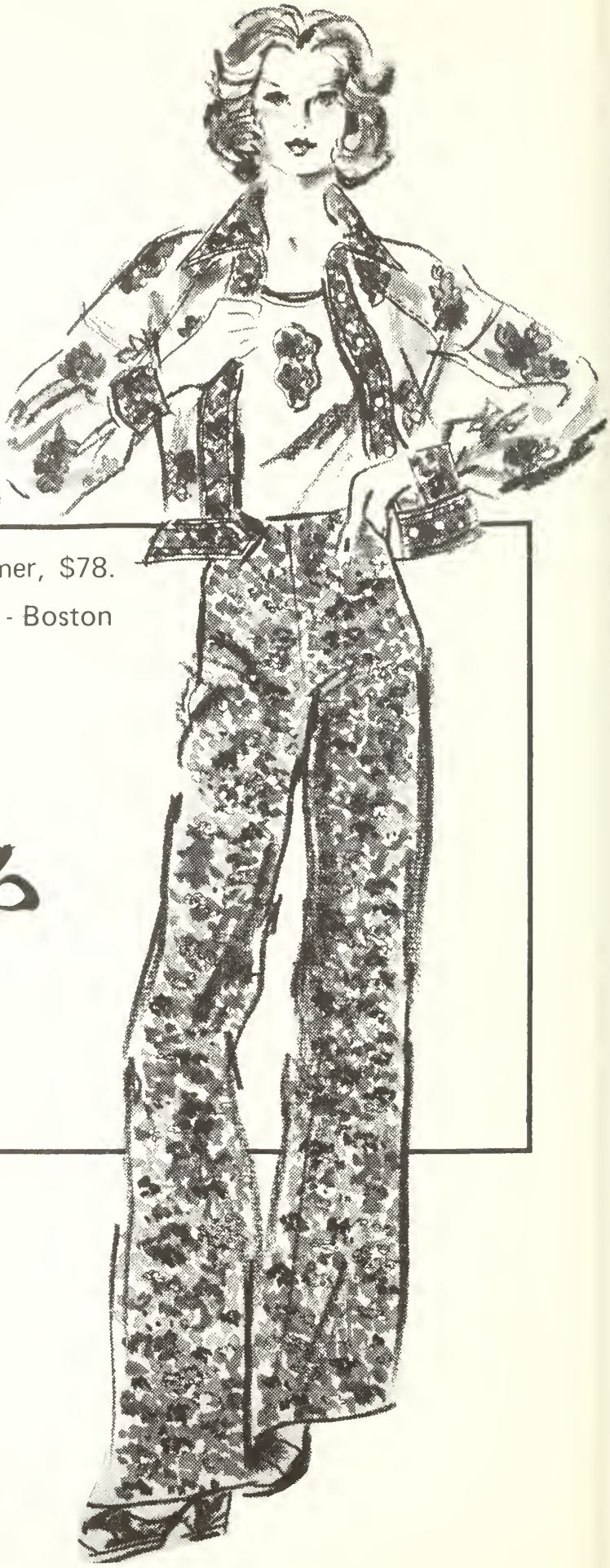

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Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

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HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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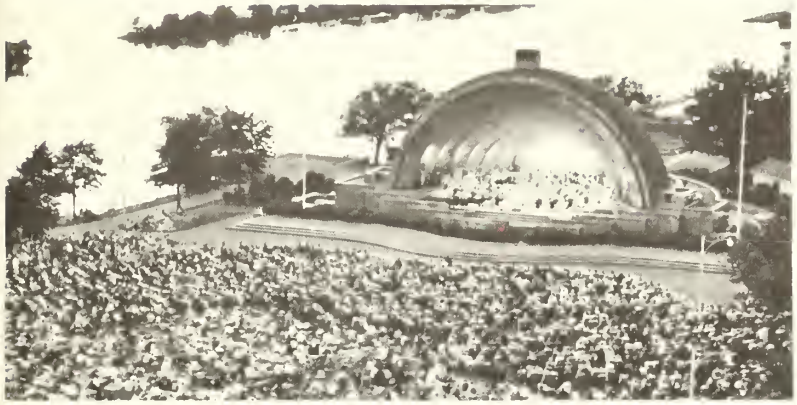

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HARRY ELLIS DICKSON Assistant Conductor

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concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Darlene Gray

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
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Martin Hoherman
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Jerome Patterson
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Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Matthew Ruggiero
Ernst Panenka

contra bassoon
Richard Plaster

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Richard Mackey
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trumpets
André Come
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Gordon Hallberg

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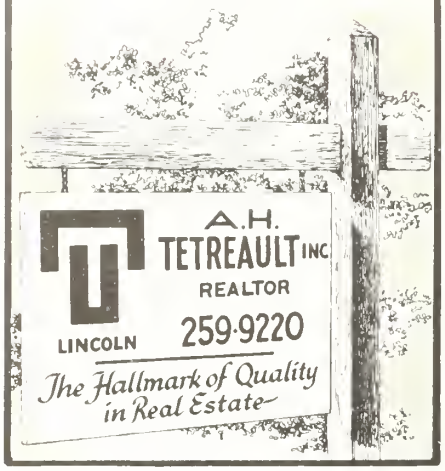

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Monday June 17 1974

TONIGHT'S SOLOISTS

ANTHONY and JOSEPH PARATORE, native Bostonians, began their studies in piano and theory with Mario Mantini of Medford, Massachusetts. They are both graduates of Boston University's School of Fine and Applied Arts, where they studied piano with Bela Nagy, and of the Juilliard School, where they were awarded scholarships to study with Rosina Lhevinne. They have appeared on many occasions with the Boston Pops Orchestra, conducted both by Arthur Fiedler and Harry Ellis Dickson; with the Esplanade Orchestra, and on the television series *Evening at Pops*. Their recital engagements have taken them throughout the United States, and they have appeared as guest soloists with many orchestras including the Detroit Symphony and the Washington National Symphony. Last season the Paratore Brothers performed at many schools in New York and New England in a program originating from Lincoln Center.

BOSTON POPS
ARTHUR FIEDLER
Conductor

SYMPHONY HALL INFORMATION

Box Office hours — The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Restrooms for women are located on the Floor and First Balcony levels; for men on the First Balcony level.

Lost and found — inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

A map of the area surrounding Symphony Hall, which shows the location of convenient parking facilities and restaurants, is printed elsewhere in the program.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-THIRD PROGRAM

Monday Evening June 17 1974 at 8.30

ARTHUR FIEDLER *Conductor*

BOSTON CITY HOSPITAL NIGHT

*American Salute (When Johnny Comes Marching Home) *Gould*

First Movement (Allegro con brio) from Symphony No. 5 in C minor op. 67 *Beethoven*

*Fantasia on 'Greensleeves' *Vaughan Williams*

*Marche Slave *Tchaikovsky*

Concerto in D minor for Two Pianos and Orchestra *Poulenc*

Allegro ma non troppo
Larghetto
Finale: Allegro molto

ANTHONY *and* JOSEPH PARATORE

Scherzo, from the Concerto Symphonique No. 4 *Litolff*

ANTHONY *and* JOSEPH PARATORE

---

*Selection from 'Gigi' *Loewe*

The Night They Invented Champagne – Gigi – Waltz at Maxim's – I'm Glad I'm Not Young Any More – The Parisians – Say a Prayer for Me Tonight – Thank Heaven for Little Girls

*Mack the Knife, from 'The Threepenny Opera' *Weill*

†*The Stars and Stripes Forever, March *Sousa*

Among those present: *American Chemical Society, Northeastern Section; Association of Bone and Joint Surgeons; New England Baptist Hospital Alumnae Association*

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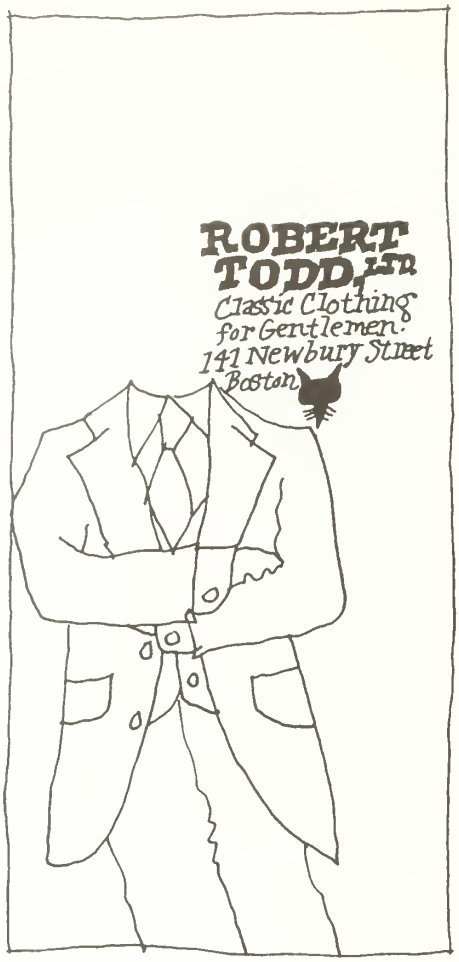

Tuesday June 18 1974

TONIGHT'S SOLOIST

Alan Lee Studio

MYRON ROMANUL was born into a musical family in Baltimore in 1954. He has studied piano with Leo Litwin and more recently with Theodore Lettvin at the New England Conservatory. At eleven he made his debut as soloist with members of the Boston Symphony Orchestra after winning the Harry Dubbs Memorial Award as its youngest competitor. Since then he has appeared as soloist with the Youth Concerts here at Symphony Hall, with the Esplanade Orchestra, and with the Symphony Orchestras of Newton, Quincy, Brookline, Brockton and Cape Ann. Myron Romanul is also active as a chamber music player and, together with his three brothers, has formed the Romanul Quartet which gives recitals in the Boston area.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-FOURTH PROGRAM

Tuesday Evening June 18 1974 at 8.30

ARTHUR FIEDLER *Conductor*

AMERICAN WATER WORKS ASSOCIATION NIGHT

Hands Across the Sea, March — *Sousa*

Suite from 'The Water Music' — *Handel-Harty*
- Allegro
- Air
- Allegro deciso

Father of Waters, from 'Mississippi' Suite — *Grofé*

†*By the Beautiful Blue Danube, Waltzes — *Strauss*

Piano Concerto No. 4 in C minor op. 44 — *Saint-Saëns*
- Allegro moderato; Andante
- Allegro vivace; Andante; Allegro

MYRON ROMANUL

Selection from 'Show Boat' — *Kern*
- Introduction – Make Believe – Why Do I Love You – Can't Help Lovin' Dat Man – You Are Love – Bill – Ol' Man River

Colonel Bogey March, from 'Bridge on the River Kwai' — *Alford*

†America Sings — *arr. Bodge*
- A Hot Time in the Old Town Tonight – I've Been Working on the Railroad – Down by the Old Mill Stream – In the Good Old Summer Time – When Irish Eyes Are Smiling – God Bless America

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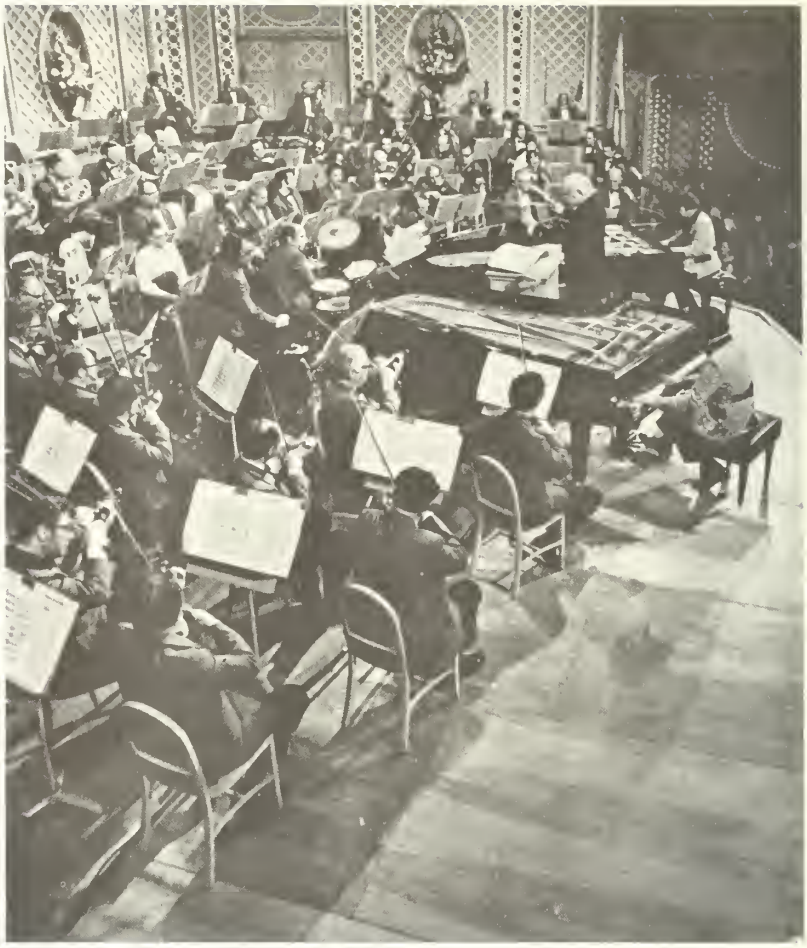

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Photo taken by Paula Gilman in the Ancient Instrument Room of the Boston Symphony Orchestra at Symphony Hall, Boston, Mass., Spring 1974.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-FIFTH PROGRAM

Wednesday Evening June 19 1974

HARRY ELLIS DICKSON *Conductor*

CITY MISSIONARY SOCIETY NIGHT

*Triumphal March, from 'Aida' — *Verdi*

Overture to 'The Marriage of Figaro' — *Mozart*

*Suite from 'Peer Gynt' — *Grieg*
Morning Mood – Anitra's Dance – In the Hall of the Mountain King

†*Bolero — *Ravel*

Fanfare for the Common Man — *Copland*

Toy Symphony — *Leopold Mozart*
Allegro
Menuetto: Trio
Allegro

JULIET BRADLEY *triangle,* JUDY GARDINER *rattle,* MIMI KENLY *nightingale,* JIMMIE MIXTER *drum,* TEDDIE PRESTON *trumpet,* JAMES RADIN *quail whistle,* ANN SCHOPPE *cuckoo*

*España, Rhapsody — *Chabrier*

---

*Selection from 'The Sound of Music' — *Rodgers*
The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Mrs Robinson — *Simon*

*Boogie Woogie Bugle Boy — *Raye-Prince*

The soloists for the *Toy Symphony* are Premium Winners of the 1974 Boston Symphony Orchestra Musical Marathon.

Among those present: Walpole Arts Council

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Thursday June 20 1974

TONIGHT'S SOLOIST

ROBERT TUMARKIN, a junior at Boston University, has received most of his training from his father, Leon Tumarkin, Professor of Music at B.U. He has also studied with Béla Nagy, Chairman of the Piano Department at the University. At the present time he is studying with his father and periodically coaching with Byron Janis. Winner of the Harry Dubbs Memorial Award and, last year, the Aaron Richmond Piano Competition, Mr Tumarkin has performed as soloist with Arthur Fiedler, Harry Ellis Dickson and Joseph Silverstein. A recent winner of the Boston University Concerto Competition, he has appeared with the Boston Pops on several occasions this season.

ADVERTISING IN THE ORCHESTRA'S PROGRAMS

For information about advertising space and rates in the programs of the Boston Symphony Orchestra, (the Boston Pops, Tanglewood, and Fall/Winter Boston Symphony Orchestra programs) please call Mr Stephen Campbell at Media-Rep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233.

Gurrelieder

A dramatic cantata by Arnold Schoenberg

Tanglewood, Sunday August 25 at 2.30

SEIJI OZAWA *conductor*

MARITA NAPIER *soprano*
JAMES McCRACKEN *tenor*
GEORGE LONDON *speaker*
LILI CHOOKASIAN *contralto*
JERRY JENNINGS *tenor*

TANGLEWOOD FESTIVAL CHORUS John Oliver *conductor*

At the final concert of the Tanglewood season, Seiji Ozawa will conduct a rarely heard work that is regarded by many as one of the most imposing monuments of the Romantic Era. Completed in 1911, Arnold Schoenberg's *Gurrelieder* is a setting of a medieval romance of love, death and transfiguration by the nineteenth century Danish poet Jens Peter Jacobsen. Schoenberg was a young romantic of twenty-six when he began composition of this work. Inspired by Wagner's operas, he conceived a setting of unparalleled richness and scope, one whose performing forces require five soloists, a speaker, three male choruses, an eight-part mixed chorus and an expanded orchestra. Approximately 500 singers and instrumentalists will take part in this extraordinary event. Tickets are available from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240. Telephone: (413) 637-1600

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-SIXTH PROGRAM

Thursday Evening June 20 1974 at 8.30

ARTHUR FIEDLER *Conductor*

ISRAEL HISTADRUT NIGHT

*Washington Post, March — *Sousa*

†Overture to 'Poet and Peasant' — *Suppé*

*Theme from 'Exodus' — *Gold*

†Polovetzian Dances, from 'Prince Igor' — *Borodin*

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Piano Concerto No. 1 in B flat minor op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

ROBERT TUMARKIN

Selection from 'Girl Crazy' — *Gershwin-Anderson*

I Got Rhythm – Embraceable You – Bidin' My Time – But Not for Me – I Got Rhythm

*Boogie Woogie Bugle Boy — *Raye-Prince*

†Hava Nagila — *Traditional*

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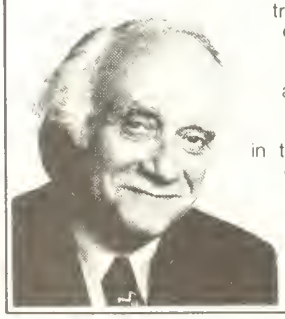

TONIGHT'S SOLOISTS

RONALD BARRON, PAUL GAY and GORDON HALLBERG compose the trombone section of the Boston Pops Orchestra. Ronald Barron, center in photo, a member of the Boston Symphony and principal trombone for Pops, is on the faculties of Boston University and the Boston Conservatory of Music. Paul Gay, left in photo, has played with the Boston Symphony and is the principal trombone for the Boston Ballet and the Boston Opera. He also teaches at Lowell State University. Gordon Hallberg, right in photo, has played with the United States Marine Band and the Florida Symphony. A member of the Boston Symphony as well as the Boston Pops, he is presently teaching at Boston University.

The cover photograph of Arthur Fiedler is by William Shisler.

ART EXHIBIT IN THE CABOT-CAHNERS ROOM

Now showing in the Cabot-Cahners Room is an exhibit of contemporary art entitled *Works on Paper*. It has been provided by three Boston art galleries: Art/Asia (8 Story Street, Harvard Square), the Nielsen Gallery (179 Newbury Street) and the Sunne Savage Gallery (398A Beacon Street). From Art/Asia — graphics and abstract calligraphy by eight Japanese artists; from the Nielsen Gallery — etchings, lithographs and gouaches by twentieth century masters and contemporary artists, American and European; and from the Sunne Savage Gallery — watercolors, gouaches, graphites, serigraphs and collage works by New England painters and sculptors. Any inquiries regarding the art should be made directly to the galleries. The exhibit will remain on display throughout the Pops season.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-SEVENTH PROGRAM

Friday Evening June 21 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

Under the Double Eagle, March — *J. F. Wagner*

*Overture to 'Light Cavalry' — *Suppé*

Deep River — *Burleigh-Jacchia*

*Suite from 'L'Arlésienne' No. 2 — *Bizet*
Intermezzo – Minuet – Farandole

Profile, for Three Trombones and Orchestra — *Koeper*
Praeludium – Paradie – Pantomime – Pirouettes

RONALD BARRON, PAUL GAY *and* GORDON HALLBERG

Romeo and Juliet, Overture-Fantasia — *Tchaikovsky*

---

†Selection from 'Hair' — *MacDermot*
Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine In

*Fiddle-Faddle — *Anderson*

†Twelfth Street Rag — *Bowman*

Among those present: *Saint Cyprian's Episcopal Church; Suffolk University, Neighborhood Club of Quincy; Valley Forge Military Academy and Junior College Alumni Association; Foster Grant, Inc.; Nazareth College of Rochester*

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Saturday June 22 1974

TONIGHT'S SOLOIST

A biography of MYRON ROMANUL is printed on page 14

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ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-EIGHTH PROGRAM

Saturday Evening June 22 1974 at 8.30

ARTHUR FIEDLER *Conductor*

THE RECUPERATIVE CENTER ASSOCIATION NIGHT

*Procession of Bacchus, from 'Sylvia' — *Delibes*

*Overture to 'Mignon' — *Thomas*

*Tambourin Chinois — *Kreisler*

*Suite from 'Masquerade' — *Khachaturian*
Waltz – Romance – Galop

Piano Concerto No. 4 in C minor op. 44 — *Saint-Saëns*
Allegro moderato; Andante
Allegro vivace; Andante; Allegro

MYRON ROMANUL

---

*Selection from 'My Fair Lady' — *Loewe*
Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

*Never on Sunday — *Hadjidakis*

*Ride of the Valkyries, from 'Die Walküre' — *Wagner*

Among those present: *Sigma Epsilon Rho Honor Society; Friends of the Southborough Library; St Nicholas Philptohos Society*

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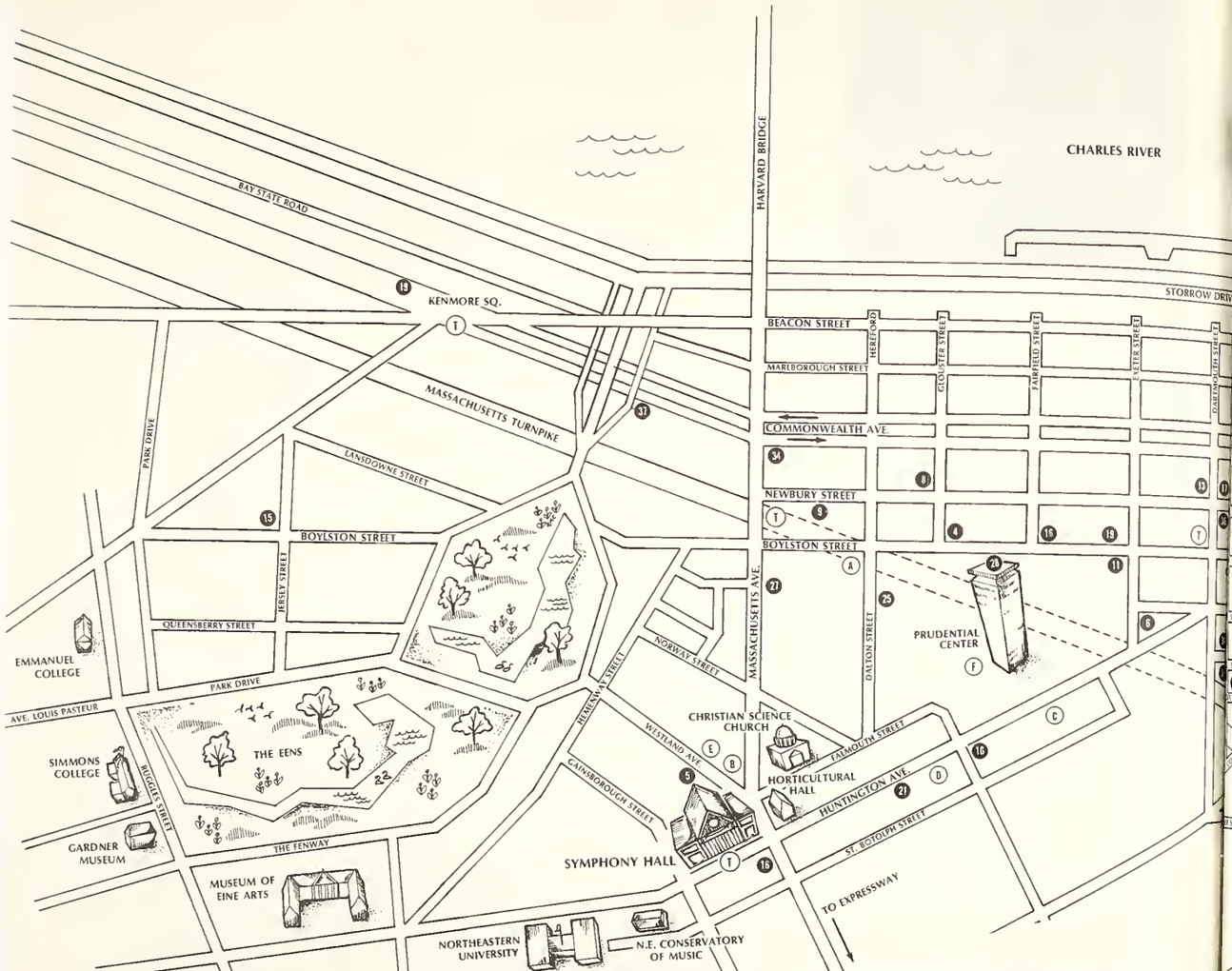

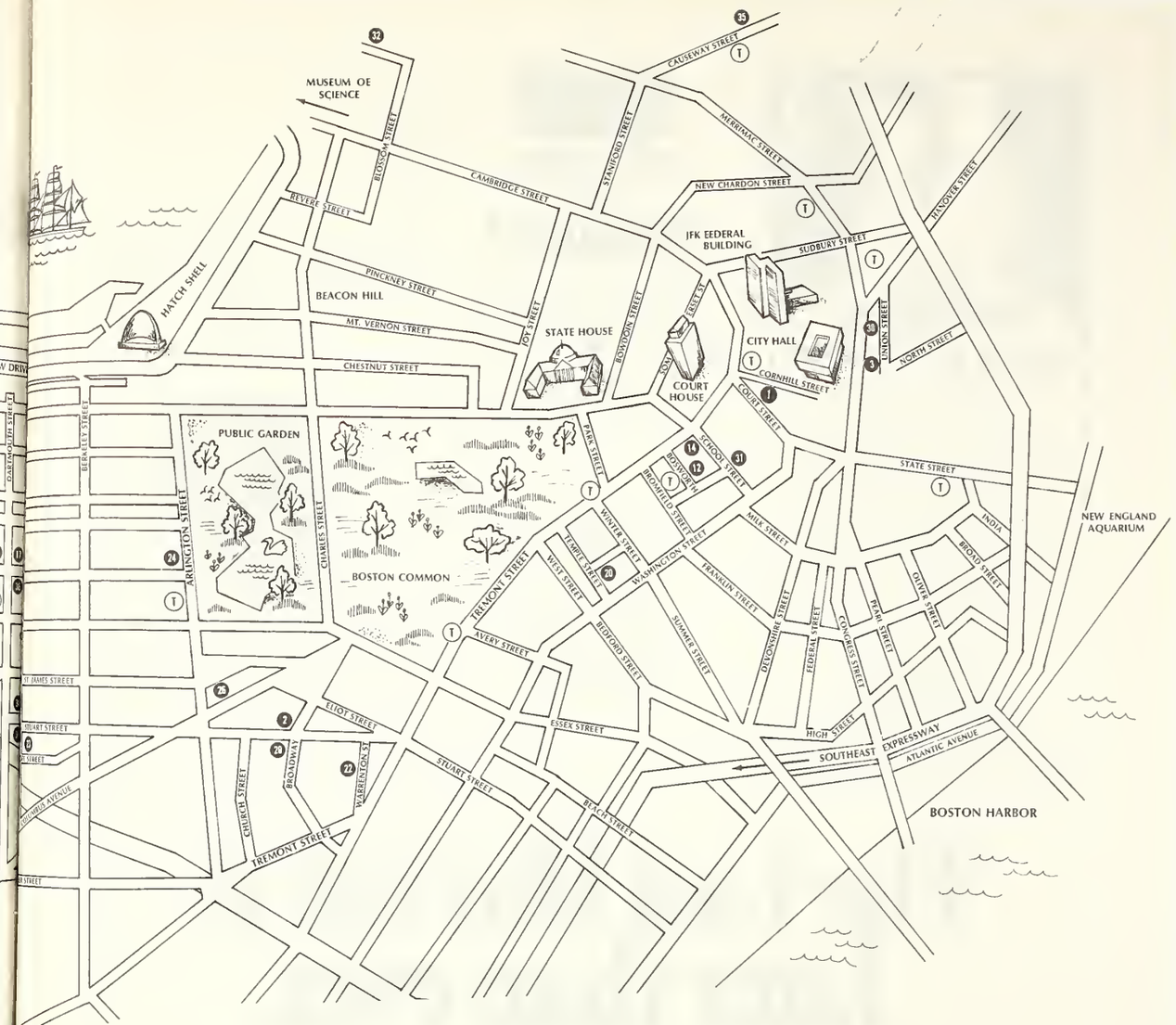

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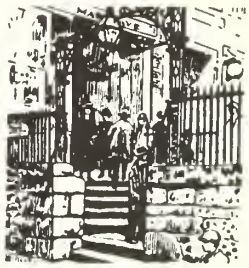

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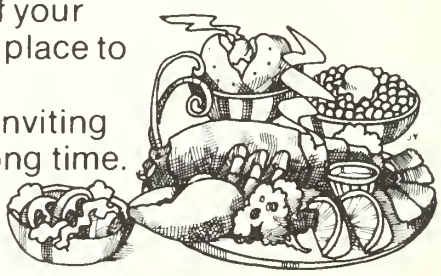

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The Pops Menu

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Sliced Corned Beef	2.00	Breast of Turkey	1.75
Country Ham and Swiss Cheese	1.75	Swiss Cheese	1.00

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	2.00
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.60	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.50	.80	Spanish Peanuts	.45	.70
Extra Fine Cashews	1.00	1.25	Mixed Nuts with Peanuts	.70	.90
Mixed Nuts (no peanuts)		.90	1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.10	Chocolates	.30
Butter Creams	1.35	Jelly Gems, assorted	1.10
Miniatures – 11 oz.	2.00	Pepp.-Wtg.-Coffee Patties	.80

French Tissot Drops – Hard Candies .40

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee	.50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple	.75

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Pops Punch, Glass	.50	Coca-Cola	.35
Pops Punch, Pitcher	2.00	Martinelli's Sparkling Cider	
Lemonade, Glass	.50	6.4 oz.	.75
Lemonade, Pitcher	2.00	Bottle, fifth	2.50
Canada Dry Ginger Ale, 7 oz.	.35		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
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60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

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Moderately sweet with fully developed character and exceptional bouquet

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CHAMPAGNES & SPARKLING WINES	Bot.	½ Bot.
3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumante	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
32 *Liebfraumilch, Vintage Madrigal	5.50	3.50
33 San Martin Emerald Riesling	4.00	2.50
34 *Lancers Vinho Branco	6.00	4.00
35 San Martin Malvasia Bianca	5.00	
36 *Chablis, Vintage (A. Pic)	7.00	
38 *Bouchard Père & Fils Pouilly Fuissé	9.00	6.00
53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
41 San Martin Cabernet Ruby	4.00	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 San Martin Zinfandel	4.00	
44 *Egri Bikaver (Hungarian)	5.50	3.50
45 San Martin Petite Sirah	5.00	
46 *Chateauneuf du Pape, Domaine de la Solitude	8.00	5.00
48 *Mazzoni Lambrusco	4.00	
55 *Sangria (The Bull)	3.00	

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
50 *Lancers Vin Rosé	6.00	
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

SHERRY	Glass	
27 *Duff Gordon Amontillado (Dry)	6.50	1.00

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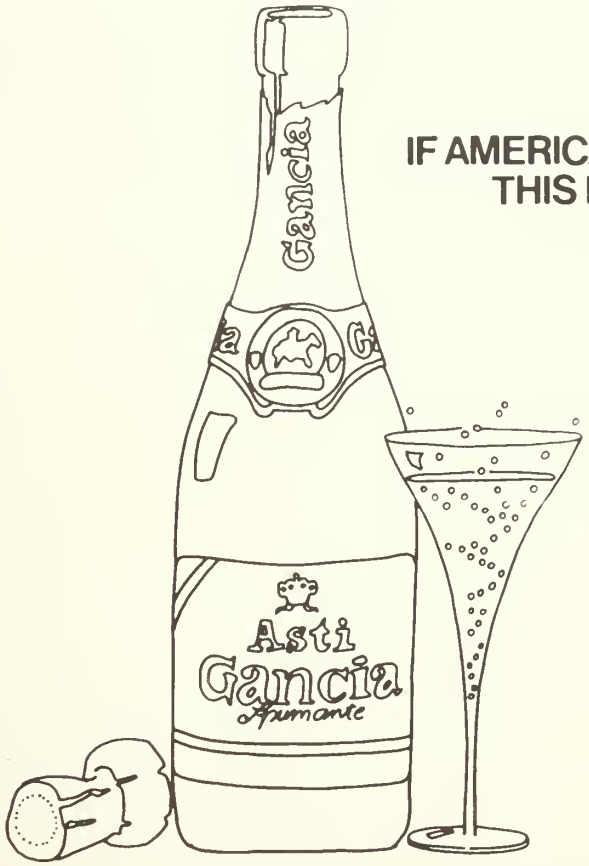

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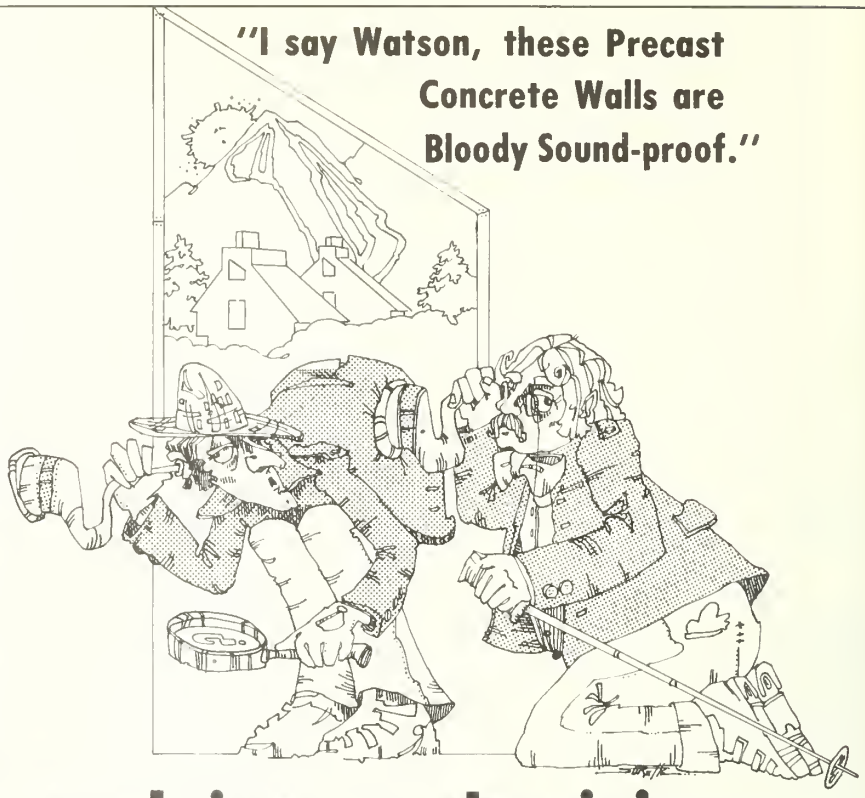

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The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston WFCR-FM Amherst

WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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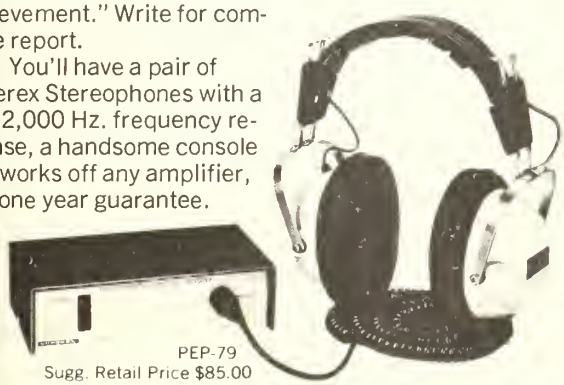

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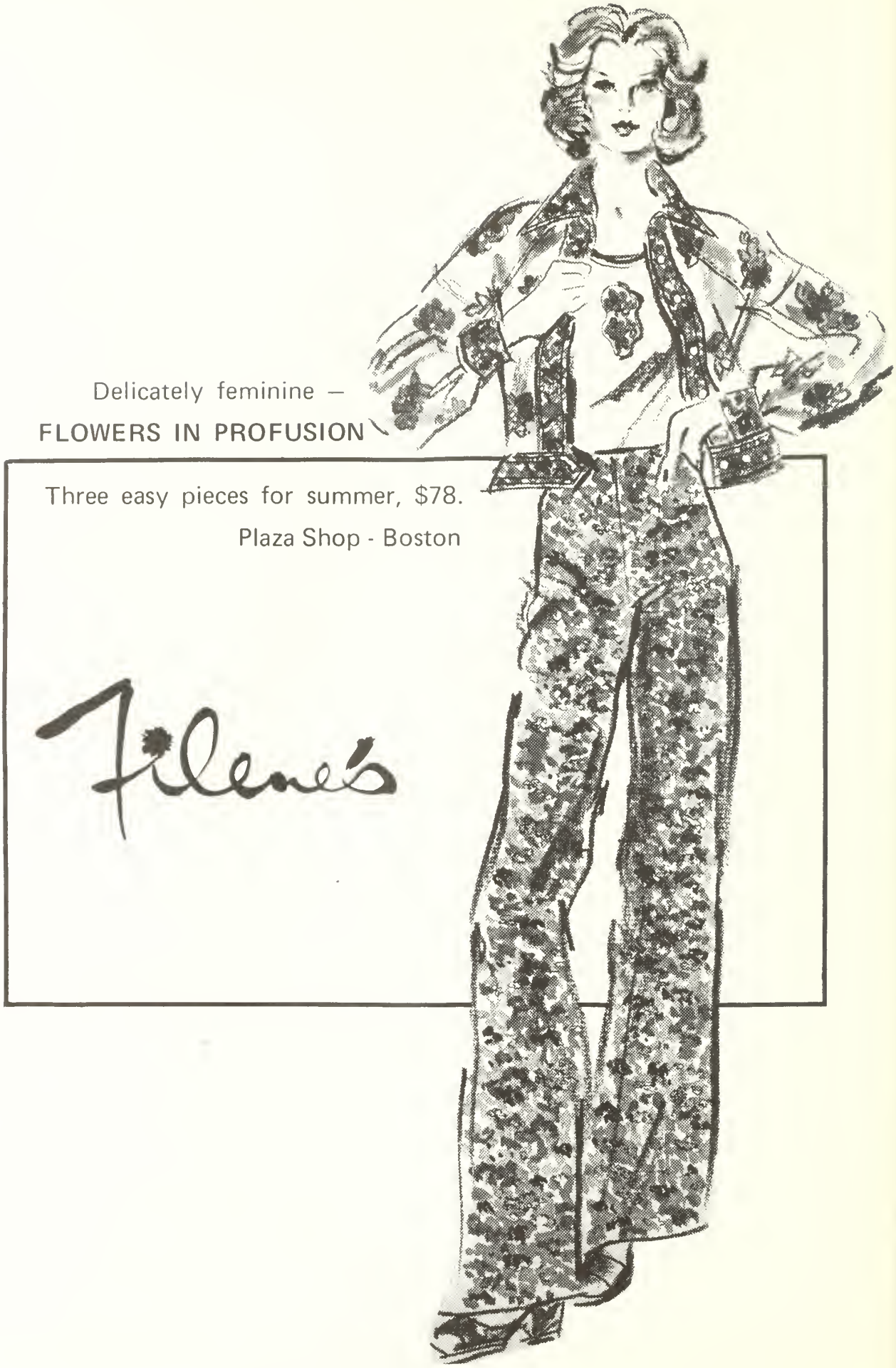
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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-NINTH SEASON 1974

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ARTHUR FIEDLER

Arthur Fiedler is without doubt Boston's best known and best loved citizen. His unique personality, his warmth, his style, and his individual approach to music have made him as familiar as Symphony Hall itself. More than the local boy who made good, he has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. July 1954 was a specially historic month in Esplanade history: it was then that Governor Christian Herter celebrated the twenty-fifth anniversary of the concerts by dedicating the new 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, and under his direction the Orchestra has made more recordings than any other in the world. His discovery of a forgotten composition by Jacob Gade, *Jalousie*, resulted in the sale of more than a million copies of the Pops recording. Fifteen years ago RCA honored Arthur Fiedler with a plaque commemorating both his thirtieth anniversary with Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles, tapes and cassettes are today not far from 50 million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-two summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place last February when he led a series of concerts by major Australian orchestras.

In December 1969 Mr Fiedler celebrated his seventy-fifth birthday by conducting a Gala Concert in Symphony Hall with the Boston Symphony. Governor Sargent added to the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the length and breadth of the globe, Arthur Fiedler and the Boston Pops spread pleasure and enjoyment through the universal language of music.

Michael Pierce

Everyone's Guide to the Friends of Music at Tanglewood

Membership in the Friends of Music at Tanglewood provides you with many exciting opportunities and priviliges all year long. It's the secret buy of the Berkshires!

FREE BERKSHIRE MUSIC CENTER CONCERTS FOR ALL MEMBERS	Over 40 concerts each summer by the members of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music. These outstanding mid-week concerts include chamber music recitals, full orchestra concerts, vocal and choral programs, and the annual Festival of Contemporary Music, Tanglewood's "festival within a festival." Individual memberships in the Friends are available for $15.00; Family memberships are available for $25.00.
ADVANCE PROGRAM INFORMATION AND TICKET ORDERING FORMS	In the early spring, all Friends will be sent advance Berkshire Festival programs and ticket ordering forms, as well as receive the "Symphony/Tanglewood Newsletter."
TANGLEWOOD TALKS AND WALKS	A fascinating series which grows more popular each year, these informal talks on Thursdays at 12:30 in the Tanglewood Tent present a member of the Boston Symphony Orchestra or visiting guest artist, followed by a special guided tour of the Tanglewood grounds. Those attending bring a picnic lunch — refreshments provided! Please call the Friends Office for reservations.
TENT MEMBERSHIP	The Tanglewood Tent, available to contributors of $50 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. Reservations must be made through the Friends Office no later than 10:00 a.m. on the Friday morning preceding each Saturday evening buffet.
SPECIAL PARKING FOR FRIENDS	Two convenient reserved parking areas are available to all donors of $100 or more for all Boston Symphony Orchestra concerts: either the Box Parking Lot (Hawthorne Street entrance), or the Tent Parking Lot (West Street entrance).
BERKSHIRE MUSIC CENTER CLASSES	Contributors of $250 and over may audit selected classes in the Berkshire Music Center's Listening and Analysis Seminar. Those wishing to attend should check with the Berkshire Music Center Office in the Main House at Tanglewood for a class schedule.
NAMED FELLOWSHIPS	Fellowships are awarded each summer to the Berkshire Music Center's most promising members. $1,000 Fellowships and $500 Associate Fellowships are awarded in the name of the donor or whomever the donor elects, and will help to underwrite the cost of one Berkshire Music Center member's 8-week study program.
	FRIENDS OF MUSIC AT TANGLEWOOD LENOX, MASSACHUSETTS 01240 413/637-1600

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May of last year he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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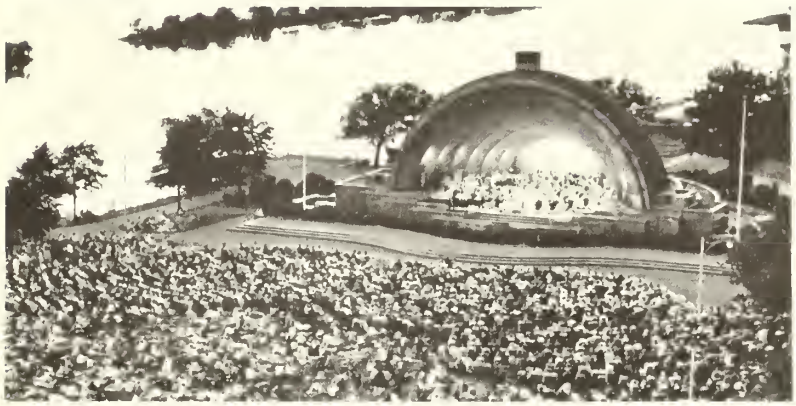

THE ESPLANADE CONCERTS

ARTHUR FIEDLER, *Founder and Music Director*
HARRY ELLIS DICKSON, *Assistant Conductor*

Two weeks of free outdoor symphony concerts presented by the Boston Symphony's Esplanade Orchestra at the MDC's Hatch Memorial Shell on the Charles River Esplanade, and, for the fifth season, at four other locations in the Greater Boston area in co-operation with *Summerthing 1974.*

Monday July 1 OPENING NIGHT, Hatch Memorial Shell at 8.30

HATCH MEMORIAL SHELL

Tuesday July 2
Wednesday July 3
Thursday July 4
Friday July 5
Saturday July 6
Tuesday July 9
Wednesday July 10

at 8.30 pm

Children's concerts Thursday July 4 and Wednesday July 10 at 10.15 am

As part of SUMMERTHING 1974:

Thursday July 11	**City Hall Plaza at 12 noon**
	Hynes Field, West Roxbury at 7.30
Friday July 12	**Towne Field, Dorchester at 7.30**
Saturday July 13	**The Fenway at 7.30**

Since their founding in 1929 by Arthur Fiedler, these concerts have brought pleasure to millions and been heard by audiences ranging up to 20,000 at a single concert. Will you help assure their future? You can, by joining the many Boston business firms and individuals that have contributed to the Esplanade concerts.

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In response to the requests of numerous patrons, the management decided to initiate a new policy with regard to smoking. Effective as of January 15, smoking is now permitted only in the first and second floor areas along Huntington Avenue: the Edward Hatch Memorial Room, the Cabot-Cahners Room and the areas immediately adjacent to them.

THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

The regular members of the Boston Pops Orchestra are on vacation this week; the musicians listed below will play the concerts of the ninth week.

first violins

Max Hobart
George Zazofsky
Emanuel Borok
Abraham Mishkind
Maynard Goldman
Mario Mantini
John Woodworth
Kay Knudsen
Anastasios Tsicoulias
Sheila Vitale
Joseph Diamante
Steven Erdely
Robert Brunton
Theodore Leutz
Joseph Conte
Linda Burian

second violins

Charlotte Marty
Shirley Boyle
Priscilla Hallberg
Sherry Kloss
Walter Mayo
Hazel Weems
Victor Manusevitch
Sophia Vilker
Guido Antonelli
Channing Kempf
Mowry Pearson
Vincent Mauricci, Jr.

violas

Endel Kalam
Barbara Kroll
Eleftherios Eleftherakis
Mary Hadcock
Virginia Blakeman
Mitsue Takayama
William Shisler
Paul Paradise

cellos

Dorothea Jump
Karl Zeise
Gloria Johns
George Seaman
Toni Rapier
Corinne Flavin
David Levenson
Joan Esch

basses

Francis Gallagher
William Curtis
Irving Frankel
Richard Fletcher
Melvin Peabody
Sandra Lake
David Matayabas

flutes

William Grass
Ildefonso Lauron

piccolo

Elinor Preble

oboes

Wayne Rapier
Ira Deutsch

english horn

Richard Summers

clarinets

William Wrzesien
Andre Lizotte

bass clarinet

Edward Avedisian

bassoons

Ruth McKee
Isabelle Plaster

contra bassoon

Donald Bravo

horns

Richard Greenfield
David Allan
Michael Johns
William Hammond
Jeanne Paella

trumpets

Rolf Smedvig
Jeffrey Stern
Peter Chapman
Charles Lewis

trombones

Paul Gay
Milton Stevens
Harold Janks

tuba

Sam Pilafian

timpani

Everett Beale

percussion

Fred Buda
Dean Anderson
Dick Kashanski
Thomas Morris

harp

Cynthia Price

piano

Ralph Jenkins

organ

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Alfred Robison

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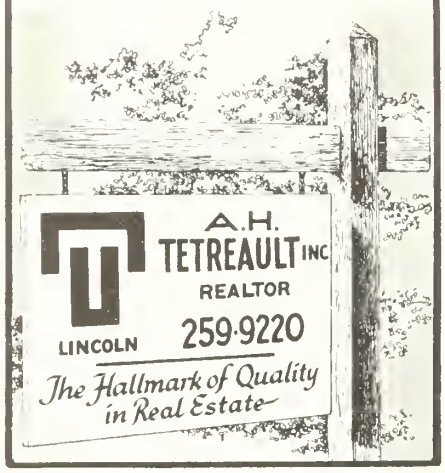

Monday June 24 1974

TONIGHT'S SOLOIST

DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School where his teachers were Rosina Lhevinne and Ilona Kabos. While in Poland on a joint State Department-Polish government grant he became the first American to play in the house of Chopin's birth and was hailed as 'a splendid American pianist who plays Chopin in the finest Polish tradition'. Donn-Alexandre has recorded Chopin's second and Prokofiev's third Piano Concertos with the Netherlands Radio Philharmonic conducted by Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. In the same year he also won the Kosciuszko Foundation award for his doctorate on Syzmanowski and played a successful Chopin-Syzmanowski recital in Lincoln Center. Last season he toured the Pacific-Northwest with the Denver Symphony. This season he completed his sixth tour to Europe. Donn-Alexandre Feder teaches at the Manhattan School of Music and the Philadelphia Musical Academy. He was named in the 1972 edition of 'Outstanding Young Men of America'. He is no stranger to Boston Pops audiences and has appeared frequently in the Pops and Esplanade seasons in past years.

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Box Office hours — The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Restrooms for women are located on the Floor and First Balcony levels; for men on the First Balcony level.

Lost and found — inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

A map of the area surrounding Symphony Hall, which shows the location of convenient parking facilities and restaurants, is printed elsewhere in the program.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-NINTH PROGRAM

Monday Evening June 24 1974 at 8.30

ARTHUR FIEDLER *Conductor*

*Washington Post, March — *Sousa*

*Overture to 'Semiramide' — *Rossini*

Fantasia on 'Greensleeves' — *Vaughan Williams*

†*Emperor, Waltzes — *Strauss*

Piano Concerto in G Major — *Ravel*
Allegramente
Adagio assai
Presto

DONN-ALEXANDRE FEDER

†Polovetzian Dances, from 'Prince Igor' — *Borodin*

---

†Selection from 'My Fair Lady' — *Loewe*
Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

†I'd Like to Teach the World to Sing — *Backer-Davis-Cook-Greenaway*

†*The Stars and Stripes Forever, March — *Sousa*

Among those present: *Children's Hospital Medical Center; National Institute on Crime and Delinquency*

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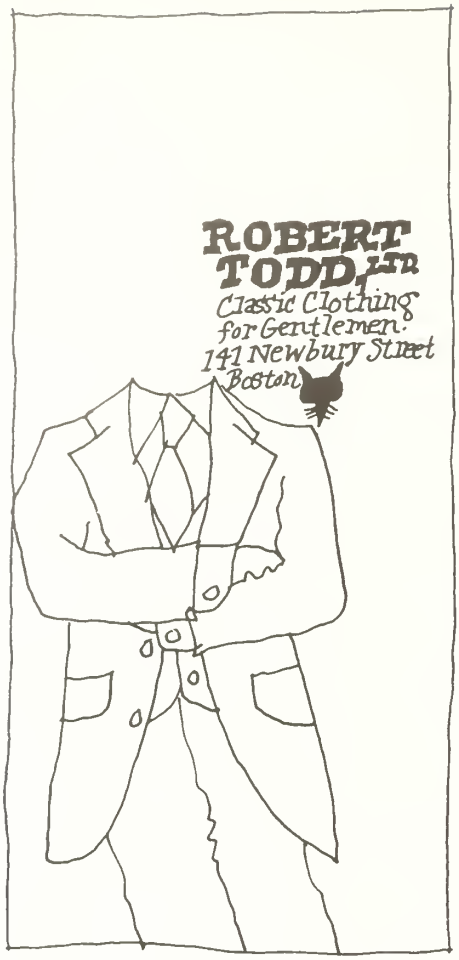

Tuesday June 25 1974

TONIGHT'S SOLOIST

BRANKA MUSULIN, who was born in Zagreb, Yugoslavia, played the piano early in childhood and made her debut at the age of seven. A pupil of Svetislav Stancic, she graduated from the Zagreb University of Music before she completed grammar school. At seventeen, Miss Musulin went to Paris where she studied with Yvonne Lefebure and Alfred Cortot. Graduating with special honors from L'Éole Normale de Musique in Paris, she went on to do graduate work at the Sorbonne, where she studied with Max von Pauer. Miss Musulin has played throughout Europe, the United States and the Far East. A professor at the Frankfurt Conservatory, she instructs an international class of soloists.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTIETH PROGRAM

Tuesday Evening June 25 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

ZONTA INTERNATIONAL NIGHT

†Washington Post, March — *Sousa*

†Overture to 'Semiramide' — *Rossini*

Fantasia on 'Greensleeves' — *Vaughan Williams*

†*Emperor, Waltzes — *Strauss*

Piano Concerto in G Major — *Ravel*
Allegramente
Adagio assai
Presto

BRANKA MUSULIN

†Polovetzian Dances, from 'Prince Igor' — *Borodin*

Selection from 'My Fair Lady' — *Loewe*
Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

†I'd Like to Teach the World to Sing — *Backer-Davis-Cook-Greenaway*

† The Stars and Stripes Forever, March — *Sousa*

Among those present: Tenth Naval Hydrodynamics Symposium

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Wednesday June 26 1974

TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL, Resident Conductor of the Cincinnati Symphony Orchestra and recently appointed Music Director of the New Haven Symphony, was born in New York City in 1935. He entered Dartmouth College as a chemistry major, but soon decided that music, which he had studied from an early age, was to be his career. After conducting studies with Pierre Monteux he made his professional debut with the Santa Fe Opera. He began graduate work at Harvard University and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During Pierre Monteux's final tours of Europe and America Erich Kunzel was both his pupil and personal assistant.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. He conducted the American première of Shostakovich's *The Nose* at Santa Fe, and took part in the Cincinnati Symphony's world tour in 1966, directing concerts in Kuala Lumpur, Singapore, Manila, Hong Kong and other cities in the Far East. After conducting the world première of Dave Brubeck's *The Light in the Wilderness*, which he also recorded, Erich Kunzel directed concerts of the Cincinnati Symphony's tour to Europe in 1969. He has been guest conductor of many major orchestras, among them the Boston Symphony, the London Symphony, the Pittsburgh Symphony, the Detroit Symphony, the San Francisco Symphony and the Dallas Symphony. Last summer he conducted at the Cincinnati Summer Opera and toured Europe with the All-American Orchestra, directing concerts in Italy, Austria and Switzerland. This month he will conduct the Cleveland Orchestra in its opening concerts at the Blossom Festival. Erich Kunzel's recordings are on the Decca and Atlantic labels. He appears as guest conductor with the Boston Pops Orchestra for the fifth consecutive year.

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Photo taken by Paula Gilman in the Ancient Instrument Room of the Boston Symphony Orchestra at Symphony Hall, Boston, Mass., Spring 1974.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-FIRST PROGRAM

Wednesday Evening June 26 1974 at 8.30

ERICH KUNZEL *Conductor*

Prélude to 'Carmen' — *Bizet*

Overture to 'Poet and Peasant' — *Suppé*

Finlandia, Tone Poem — *Sibelius*

Tritsch-Tratsch Polka — *Strauss*

Suite from 'Swan Lake' — *Tchaikovsky*
The Entrance of the Prince – Scene – Waltz – Dance of the Swans – Hungarian Dance (Czardas)

Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

A Joplin Overture — *Turok*

Battle Hymn of the Republic — *Steffe-Wilhousky*

Among those present: *Kiwanis Foundation of the New England District of Kiwanis International (In Memoriam to Past Governor William 'Bill' Cantor); Quincy Chapter of Hadassah; Bentley College; Haym Salomon Chapter No. 152 of B'nai B'rith Women; Insurance Company of North America; Sisterhood of Temple B'nai Shalom in Randolph*

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BALDWIN PIANO
†POLYDOR AND *RCA RECORDS

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Wine List

AT THE POPS

(Order by Number Below)

#53 **Liebfraumilch (Karl Von Stetten)**
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German Qualitatsvine
Bottle $4.50

#54 **Costa Do Sol Rose**
Full Quart
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Finest Portuguese Rose
Qt. $5.00 Pt. $3.00

#51 **Francois Monopole French Champagne**
Blanc of Blancs, Vintage
Bottle $8.00

#55 **The Bull Sangria**
Imported From Spain
Full Litre (Qt.) Bottles
Bottle $3.00

Thursday June 27 1974

TONIGHT'S GUEST CONDUCTOR

A biography of ERICH KUNZEL is printed on page 16

TONIGHT'S SOLOIST

LYNN CHANG, a junior at Harvard University, began playing the violin at the age of seven and only three years later was performing with the Esplanade Orchestra under Arthur Fiedler. Alfred Krips, former assistant concertmaster of the Boston Symphony, and Ivan Galamian of the Juilliard School have been his teachers. Lynn has given concerts in Florida, Maryland, Indiana, New York and throughout New England. In his freshman year at Harvard he was selected by the Harvard Club as one of the outstanding young men of his class. Last year he won the Buffalo Philharmonic's Young Artists Competition, and appeared as soloist with the Philharmonic. This past year he has given several recitals at Sanders Theatre, Harvard. Lynn Chang has been a frequent soloist with the Boston Pops.

Gurrelieder

A dramatic cantata by Arnold Schoenberg

Tanglewood, Sunday August 25 at 2.30

SEIJI OZAWA *conductor*

MARITA NAPIER *soprano* GEORGE LONDON *speaker* LILI CHOOKASIAN *contralto*
JAMES McCRACKEN *tenor* DAVID ARNOLD *baritone* JERRY JENNINGS *tenor*

TANGLEWOOD EESTIVAL CHORUS John Oliver *conductor*
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA

At the final concert of the Tanglewood season, Seiji Ozawa will conduct a rarely heard work that is regarded by many as one of the most imposing monuments of the Romantic Era. Completed in 1911, Arnold Schoenberg's *Gurrelieder* is a setting of a medieval romance of love, death and transfiguration by the nineteenth century Danish poet Jens Peter Jacobsen. Schoenberg was a young romantic of twenty-six when he began composition of this work. Inspired by Wagner's operas, he conceived a setting of unparalleled richness and scope, one whose performing forces require five soloists, a speaker, three male choruses, an eight-part mixed chorus and an expanded orchestra. Approximately 500 singers and instrumentalists will take part in this extraordinary event. Tickets are available from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240. Telephone: (413) 637-1600

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-SECOND PROGRAM

Thursday Evening June 27 1974 at 8.30

ERICH KUNZEL *Conductor*

*Pomp and Circumstance, March No. 1 in D Major — *Elgar*

*Suite from 'Swan Lake' — *Tchaikovsky*
The Entrance of the Prince – Scene – Waltz

*Finlandia, Tone Poem — *Sibelius*

Violin Concerto No. 1 in D Major op. 6 — *Paganini*
Allegro maestoso
Adagio
Rondo: Allegro spirituoso

LYNN CHANG

---

†*Selection from 'West Side Story' — *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

*More, from 'Mondo Cane' — *Ortolani-Oliviero*

Battle Hymn of the Republic — *Steffe-Wilhousky*

Among those present: *New England Medical Center Hospital; General Telephone and Electronics/Sylvania; Holliston 250th Anniversary Celebrants; Bay Cove Mental Health Area Board; Itek Corporation*

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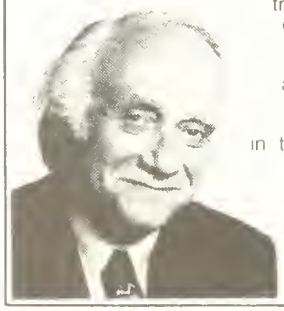

Friday June 28 1974

TONIGHT'S GUEST CONDUCTOR

A biography of ERICH KUNZEL is printed on page 16

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

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For information about advertising space and rates in the programs of the Boston Symphony Orchestra, (the Boston Pops, Tanglewood, and Fall/Winter Boston Symphony Orchestra programs) please call Mr Stephen Campbell at Media-Rep Center Inc., 1425 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233.

ART EXHIBIT IN THE CABOT-CAHNERS ROOM

Now showing in the Cabot-Cahners Room is an exhibit of contemporary art entitled *Works on Paper*. It has been provided by three Boston art galleries: Art/Asia (8 Story Street, Harvard Square), the Nielsen Gallery (179 Newbury Street) and the Sunne Savage Gallery (398A Beacon Street). From Art/Asia — graphics and abstract calligraphy by eight Japanese artists; from the Nielsen Gallery — etchings, lithographs and gouaches by twentieth century masters and contemporary artists, American and European; and from the Sunne Savage Gallery — watercolors, gouaches, graphites, serigraphs and collage works by New England painters and sculptors. Any inquiries regarding the art should be made directly to the galleries. The exhibit will remain on display throughout the Pops season.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-THIRD PROGRAM

Friday Evening June 28 1974 at 8.30

ERICH KUNZEL *Conductor*

Pomp and Circumstance, March No. 1 in D Major — *Elgar*

*Overture to 'Poet and Peasant' — *Suppé*

Suite from 'Carmen' — *Bizet*
Prélude – Aragonaise – Intermezzo – The Dragoons of Alcala – Les Toréadors

Tritsch-Tratsch Polka — *Strauss*

Suite from 'Swan Lake' — *Tchaikovsky*
The Entrance of the Prince – Scene – Waltz – Dance of the Swans – Hungarian Dance (Czardas)

†*Selection from 'West Side Story' — *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight One Hand, One Heart – Cool – America

A Joplin Overture — *Turok*

Battle Hymn of the Republic — *Steffe-Wilhousky*

Among those present: *The Filipino Association of Greater Boston, Inc. and The Philippine Medical Association of New England; Canadian-American Club, Inc.; Houghton Mifflin Company; Library of Thompson, Connecticut; Cedar Crest College — Boston Area Alumni; Prudential Recreation and Athletic Association; Milton Senior Citizens Club; So Be It, Singles Being Independent*

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Saturday June 29 1974

TONIGHT'S SOLOIST

A biography of DONN-ALEXANDRE FEDER is printed on page 12

The cover photograph of Arthur Fiedler is by William Shisler.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

CLOSING NIGHT

Saturday Evening June 29 1974 at 8.30

HARRY ELLIS DICKSON *Conductor*

†Washington Post, March — *Sousa*

†Overture to 'Semiramide' — *Rossini*

†Fantasia on 'Greensleeves' — *Vaughan Williams*

†Emperor, Waltzes — *Strauss*

Piano Concerto in G Major — *Ravel*
Allegramente
Adagio assai
Presto

DONN-ALEXANDRE FEDER

†Polovetzian Dances, from 'Prince Igor' — *Borodin*

*Selection from 'My Fair Lady' — *Loewe*
Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

†I'd Like to Teach the World to Sing — *Backer-Davis-Cook-Greenaway*

*Prayer of Thanksgiving — *Valerius*

Among those present: *Association of the United States Army — Massachusetts Bay and Minuteman Chapters; Marine Turbine and Gear Management Association; Raytheon Quarter Century Club; Telephone Pioneers; Leo Guild of Peabody; Temple Beth Torah of Holliston; Defense Contract Administration Services Region; The Waltham Hospital; Kimball Union Academy; Wolf's Bus Lines*

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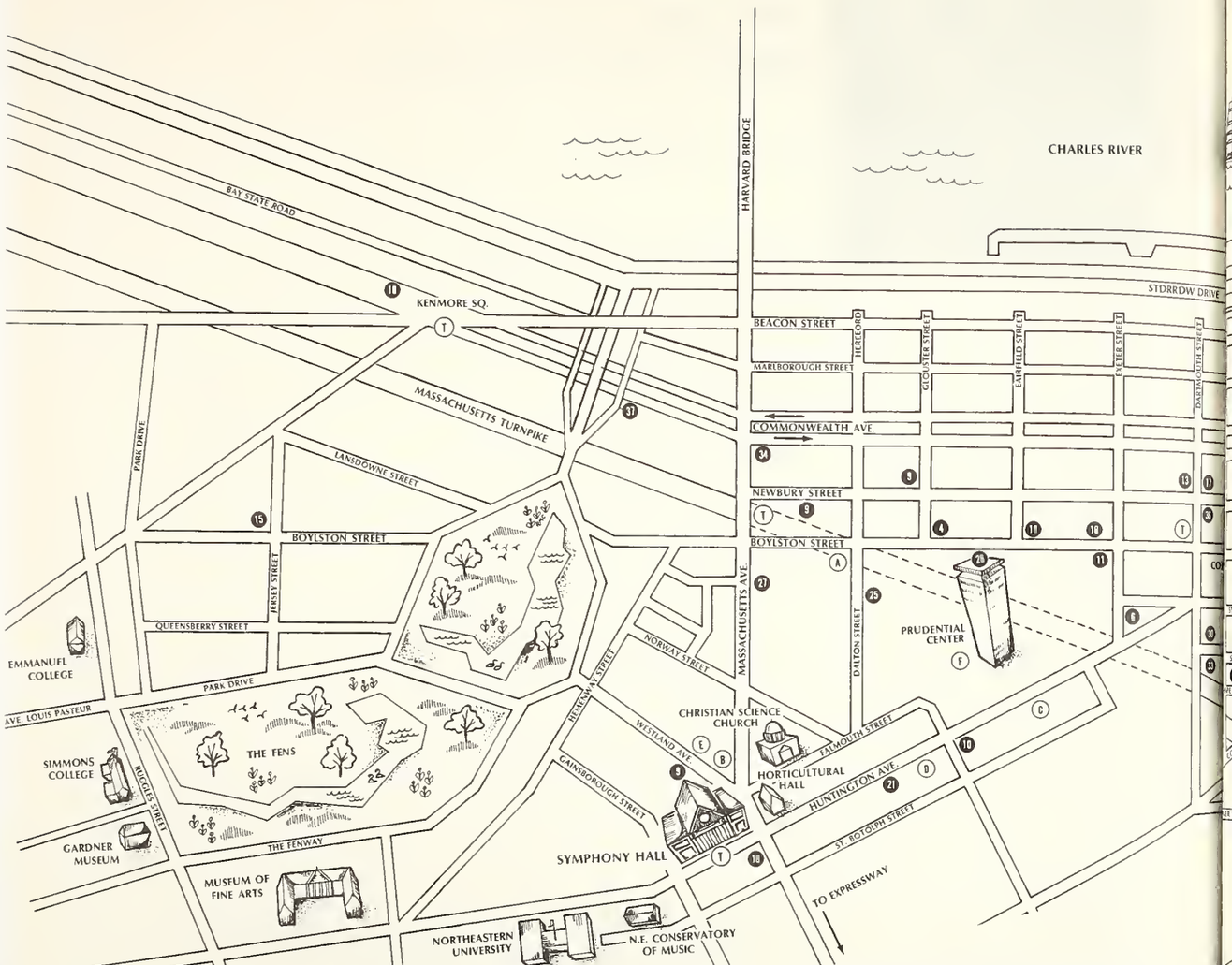
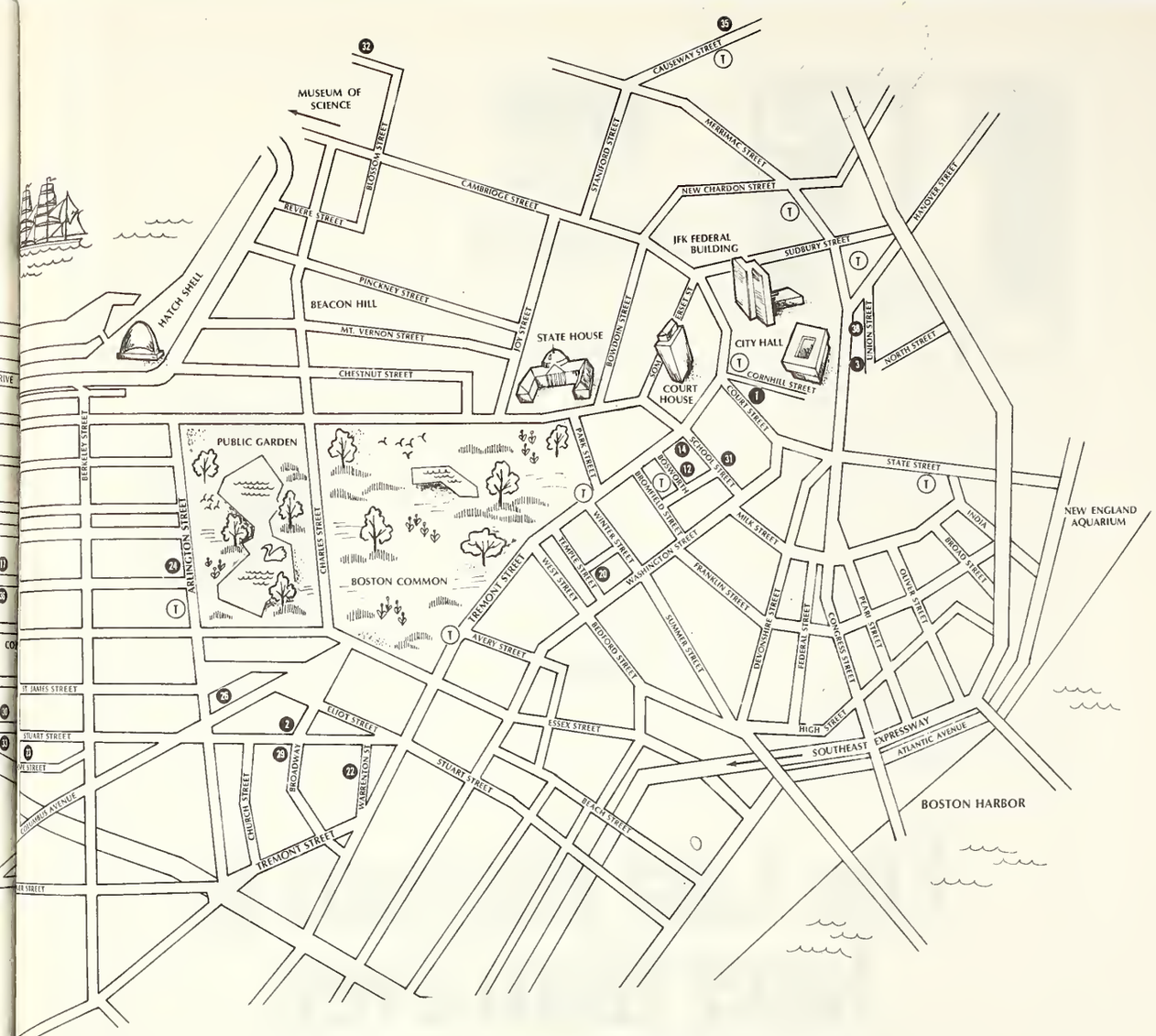
BALDWIN PIANO
†POLYDOR AND *RCA RECORDS





• RESTAURANTS

1. **Admiralty Room** 38 Cornhill Street 742-9595
2. **Benihana of Tokyo** 201 Stuart Street 542-1166
3. **Bette's Rolls Royce** One Union Street 227-0675
4. **Boraschi** 793 Boylston Street 536-6300
5. **Café Amalfi** 10 Westland Avenue 536-6396
6. **Café Budapest** 90 Exeter Street 734-3388
* 7. **Café Marliave** 10 Bosworth Street 423-6340
8. **Casa Romero** 30 Gloucester Street 261-2146
9. **Charley's Eating and Drinking Saloon** 344 Newbury Street 266-3000
10. **Colonnade Hotel** 120 Huntington Avenue 261-2800
Promenade Café*Zachary's
11. **Delmonico's** 710 Boylston Street 536-5300
12. **Dini's** 94 Tremont Street 227-0380
13. **DuBarry** 159 Newbury Street 262-2445
*14. **The Last Hurrah Parker House** 60 School Street 227-8600
15. **Fenway Motor Inn** 1271 Boylston Street 267-8300
Kenmore Square 267-3100
16. **Half-Shell** 743 Boylston Street 536-2211
17. **Joseph's** 279 Dartmouth Street 266-1502
18. **Kyoto** 337 Massachusetts Avenue 536-9295
19. **La Crêpe** 733 Boylston Street 267-1534
20. **Locke-Ober Café** 3 Winter Place 542-1340
*21. **Midtown Motor Inn** 220 Huntington Avenue 262-1000
22. **Nick's** 100 Warrenton Street 482-0930
23. **Red Coach** 43 Stanhope Street 266-1900
24. **Ritz Carlton** 15 Arlington Street 536-5700
25. **Sheraton-Boston Hotel** 39 Dalton Street 236-2000
Café Riviera/Falstaff Room/Kon Tiki Ports
26. **Statler Hilton Hotel** Park Square 426-2000
Trader Vics
27. **Symphony Sandwich Shop** 252 Massachusetts Avenue 536-3068
247-9014
*28. **Top of the Hub** Prudential Center 536-1775
29. **57 Restaurant** 200 Stuart Street 423-5700
30. **Copley-Plaza Hotel** Copley Square 267-5300
Café Plaza
31. **Maison Robert** 45 School Street 227-3370
32. **Maitre Jacques** 10 Emerson Place 742-5480
33. **Mama Leone's** 165 Dartmouth Street 262-6600
34. **Newbury Steak House** 94 Massachusetts Avenue 536-0184
35. **Polcari's** 283 Causeway Street 742-4142
36. **Tommy's Point After** 271 Dartmouth Street 536-6560
37. **Somerset** 400 Commonwealth Avenue 267-9010
38. **Union Oyster House** 41 Union Street 277-2750

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Fenway Motor Inn 777 Memorial Drive, Cambridge 492-7777

The Rib Room 5 Cambridge Parkway, Cambridge 491-3600

Warren Tavern 2 Pleasant Street, Charlestown 241-8500

Joyce Chen 500 Memorial Drive, Cambridge 494-9000

*See advertising

Parking

A. **Auditorium Garage**
50 Dalton Street, Prudential Center 267-9875

B. **Church Park Garage**
35 Westland Avenue 267-0139

C. **Colonnade Hotel**
120 Huntington Avenue 261-2800

D. **Fitz-Inn Auto Park**
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E. **Westland Garage**
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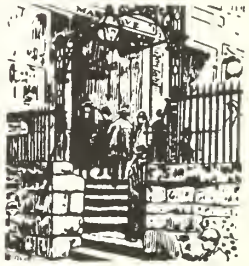

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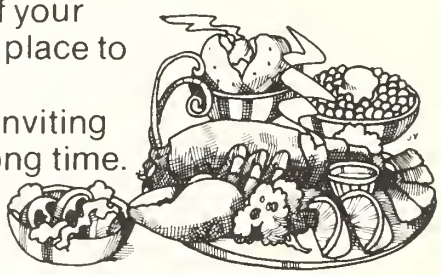
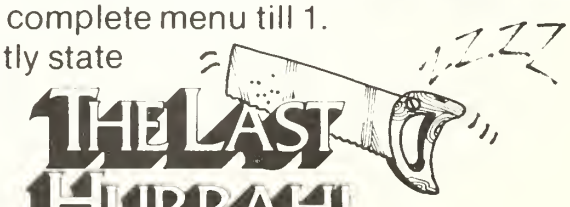
Now, however, our noble chefs have agreed to provide our complete menu till 1. Thus, we can confidently state that the Last Hurrah is better late than ever.





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Baked Country Ham	1.50	Cream Cheese on Date Nut	.75
Sliced Corned Beef	2.00	Breast of Turkey	1.75
Country Ham and Swiss Cheese	1.75	Swiss Cheese	1.00

Sandwiches served on Rye or White Bread

CHEESES

Portions — 1 to 2 oz.		Sections — 3 to 4 oz.	
Camembert	.85	Bel Paese	1.35
La Vache Qui Rit (Gruyère)	.85	Boursin with Garlic and Herbs	2.00
Liederkranz	.85	Danish Tilsit with Caraway	1.35
Roquefort	.85	Gourmandise au Kirsch	1.50
Wispride Cheddar Spread	.85	Port Salut	1.35

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.60	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.50	.80	Spanish Peanuts	.45	.70
Extra Fine Cashews	1.00	1.25	Mixed Nuts with Peanuts	.70	.90

Mixed Nuts (no peanuts) ..... .90 1.15

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.10	Chocolates	.30
Butter Creams	1.35	Jelly Gems, assorted	1.10
Miniatures – 11 oz.	2.00	Pepp.-Wtg.-Coffee Patties	.80

French Tissot Drops – Hard Candies .40

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Vanilla, Chocolate, Strawberry, Coffee ..... .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .... .75

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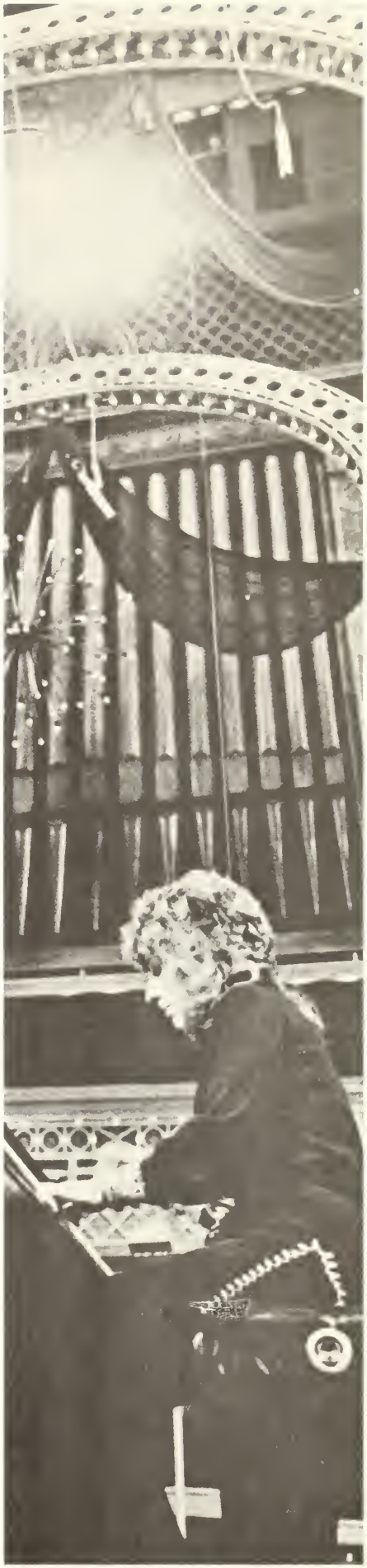
Pops Punch, Glass	.50	Coca-Cola	.35
Pops Punch, Pitcher	2.00	Martinelli's Sparkling Cider	
Lemonade, Glass	.50	6.4 oz.	.75
Lemonade, Pitcher	2.00	Bottle, fifth	2.50
Canada Dry Ginger Ale, 7 oz.	.35		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.35	Hot Tea, Darjeeling	.35
Iced Coffee	.40	Iced Tea	.40

WINE LIST ON THE NEXT PAGE
BEER & ALE & CIGARETTE LIST ON PAGE 31
FIRST BALCONY SERVICE – HUNTINGTON AVENUE FOYER



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5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumante	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
28 *Le Duc Brut, Blanc de Blancs, Vintage Champagne	9.00	
30 *Taittinger Brut La Française Champagne	16.00	8.00
31 Maison Martineau Extra Dry Champagne	7.00	
51 *François, Blanc de Blancs, Monopole, Vintage	8.00	
52 Lejon Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
8 C. Krug Chablis	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun	6.50	4.00
12 *Bolla Soave	5.50	3.50
14 *Sauternes (A. Lichine)	5.50	3.50
16 *Pinot Chardonnay (A. Lichine)	5.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.50	3.50
21 *Langenbach Bernkastler Bereich Meister Krone	6.00	
32 *Liebfraumilch, Vintage Madrigal	5.50	3.50
33 San Martin Emerald Riesling	4.00	2.50
34 *Lancers Vinho Branco	6.00	4.00
35 San Martin Malvasia Bianca	5.00	
36 *Chablis, Vintage (A. Pic)	7.00	
38 *Bouchard Père & Fils Pouilly Fuissé	9.00	6.00
53 *Liebfraumilch (Karl von Stetten) – Quart	4.50	

RED WINES	Bot.	½ Bot.
4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella	5.50	3.50
24 *Beaujolais (A. Lichine)	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot)	6.50	4.00
41 San Martin Cabernet Ruby	4.00	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 San Martin Zinfandel	4.00	
44 *Egri Bikaver (Hungarian)	5.50	3.50
45 San Martin Petite Sirah	5.00	
46 *Chateauneuf du Pape, Domaine de la Solitude	8.00	5.00
48 *Mazzoni Lambrusco	4.00	
55 *Sangria (The Bull)	3.00	

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
26 *Rosé d'Anjou (A. Lichine)	5.00	3.00
50 *Lancers Vin Rosé	6.00	
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Avelar Rosé	4.50	3.00

SHERRY		Glass
27 *Duff Gordon Amontillado (Dry)	6.50	1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
Claret Lemonade	3.00	1.00

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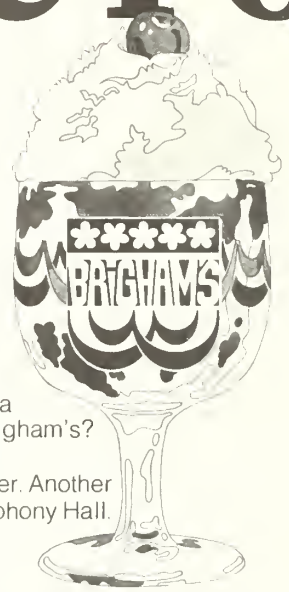
Top off the Pops.



Right after the concert, how about a jumbo sundae at Brigham's? There's one in the Prudential Center. Another right opposite Symphony Hall. Oh, go ahead.

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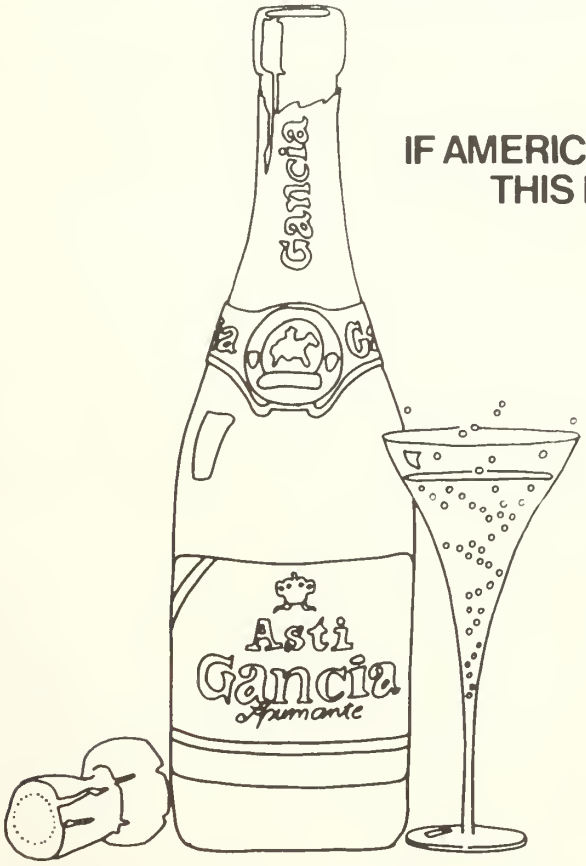

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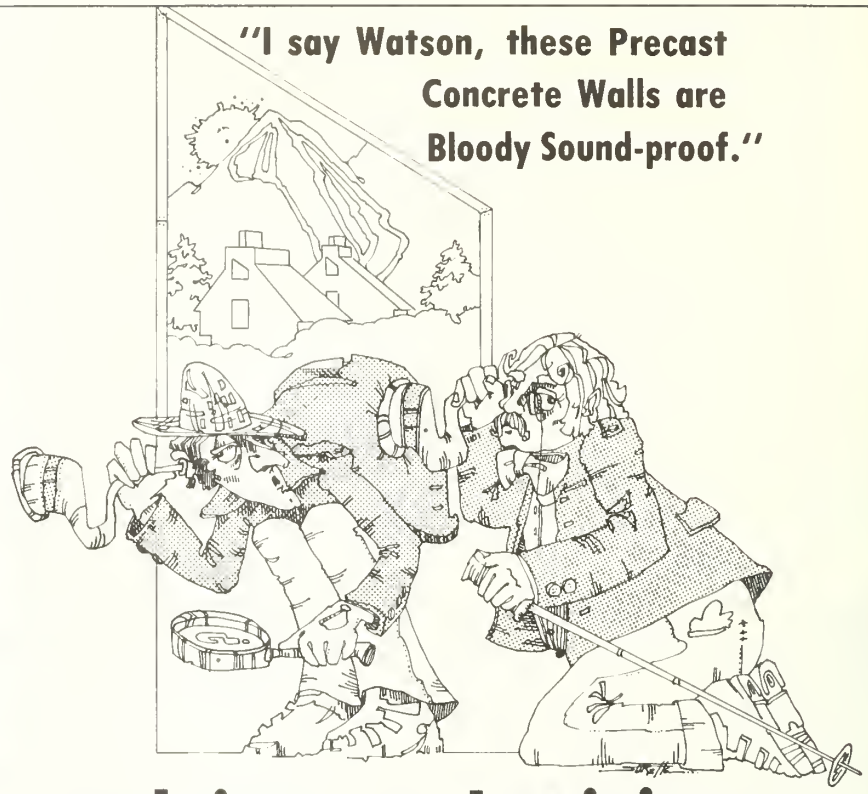

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The Tuesday evening concerts will be broadcast live by:

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The audience would help greatly by being reasonably quiet while the conductor is on the podium.

RCA RECORDS

WHAT THE CRITICS SAY — FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn and Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

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Deep in the Heart of Texas; Stella by Starlight; A String of Pearls; San Antonio Rose; Holiday for Strings; White Christmas; Tuxedo Junction.

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highlighting
Get Me to the Church on Time; Misty; The Syncopated Clock; High Noon; Around the World in 80 Days; And This is my Beloved; Climb Ev'ry Mountain.

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I'm Christopher's father. I write ads for Advent. I didn't give him the use of the Advent 201 cassette deck because I thought there would be an ad in it, but because it seemed the only way to let him play the kind of music we like around the house without doing a lot of damage.

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